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INSIDE

LONDON LIFE

Sotheby's are said once more to be looking thoughtfully towards their only significant rivals in the art-auction business, Christie's. Rumours of takeovers, amalgamations, schemes for limited co-operation, having quietened for some years, are once more flying. Peter Wilson, the Chairman of Sotheby's, is at present in America, conducting a charity auction in Washington last Sunday and moving on to New York to visit Sotheby's American company, Parke Bernet. But it is said that immediately he returns he will turn his attentions to Christie's. Four years ago there were a series of meetings between directors of the two companies to discuss "ways and means of co-operation." They came to nothing, however, because it seems that Sotheby's terms were not then acceptable to Christie's. A Sotheby's spokesman commented: "There is never any smoke without fire." At Christie's they would only say "You had better talk to Sotheby's." Sotheby's are expecting that by the end of their year, on 31 July, they will notch up a record turnover in the region of £23 million. "Business is ridiculously good," they say.

Get the feeling of spring in this purple straw "grannie" hat with huge mauve rose, at 9½ guineas, and exclusive to Maxine Leighton. There are many more Easter bonnets, in colour, on pages 34 and 35

Who's dating who? For a start, there's Talitha Pol, steady girl friend of Paul Getty Junior. London Life gives you a fascinating round-up of date-time among London's most interesting personalities. Page 23

Shirley Craven, 31, is a textile designer who believes in using "every colour under the sun." She is among the new creative over-30 set who are making Britain a vigorous place in which to live. Page 38

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You'll also find London Life's comprehensive guide to what's going on in the world of entertainment on page 43

LSD: the drug that could become a social peril – special five-page report in *London Life* last **Wednesday.**

LSD: menace of the "vision of hell" drug – front-page story in the *Sun* last **Thursday.**

LSD: It is hoped some consolidated poison rules will be laid in the next Parliament – *London Life*, last **Wednesday.**

LSD: Law may act on vision drug . . . "after yesterday's *Sun* Probe" – claim in the *Sun* on **Friday.**

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Big Ben, according to the Ministry of Works, is sinking: their latest measurements show it to be 15 inches out of true – to the north-west. For that matter, they have also found that the Victoria Tower, at the other end of the Palace of Westminster, leans 15 inches to the south-west. In fact, most of London's monuments are on the tilt: the Monument itself is 11¾ inches towards

continued overleaf

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WHAT A SATURDAY FOR SPORT!

Too much of a good thing for sports enthusiasts . . . that's Saturday 26 March, when the choice is between three great events – the Oxford and Cambridge Boat Race in London, the Grand National in Liverpool, and the Wales v France International Rugby Union match in Cardiff.

Oxford, in their sleek new boat from Stampfi of Zurich, are favoured to win again this year. Though Old Blues secretly suspect hot showers as the reason for the Cantabs' weakness, the 112th boat race follows six months of intensive, austere training on both sides. The reserve crews will race at 3.50. At 4.15, the Oxbridge crews take to the water for the *real* thing. They will cover the 4¼ miles to Mortlake in roughly 20 minutes.

This year's Grand National may be the last at Aintree. Since the first race in 1837, it has been the world's best-known steeplechase meeting. Present favourites for this year's race are: (1) HIGHLAND WEDDING, 6-1; (2) FREDDIE, 7-1 (second in last year's race); and (3) WHAT A MYTH, 9-1.

The twice-round race will begin at 3.15. British Rail have laid on a special service to Sefton Arms Station at Aintree. Second Class fare will be £6 return (breakfast, lunch, and dinner inclusive). Here are the train times: leaves Euston at 7.45 am, arriving at Aintree at 11.39 am; leaves Aintree 18.15 am, arriving Euston 22.22 pm. There will also be two First Class trains, fare being £10 10s return (breakfast, lunch, tea and dinner inclusive): leaves Euston 7.55 am, arriving Aintree 11.50 am; leaves Aintree 17.15 am, arriving Euston 21.16 pm.

The International Rugby Union Wales v France match will be played at Cardiff Arms Park at 3 pm. It will decide who wins the championship. Apparently, both sides have an equal chance, though the Welsh are always especially fierce on their home ground, and are out for blood after losing the Triple Crown, when they were beaten by the Irish on 12 March.

More about the Boat Race, racing, Rugby, and all that's important in the world of sport, on page 60.

INSIDE LONDON LIFE

continued

the south-south-west, London Bridge's tide-marks reveal a steady slope, and one corner of the Bank of England has sunk seven inches in the past 68 years. As for St Paul's Cathedral, the Dean and Chapter have commissioned a firm of engineers to keep regular check on its movements – it is moving slightly upwards, leaning to the north, and the two front towers are splaying outwards.

Loudon Sainthill, the theatrical designer, is supervising the décor of Christina Foyle's new penthouse flat on top of the Charing Cross Road bookstore. It is one of six being created there, and will have a roof garden.

London Moslems are still waiting for their very own Mosque. Twelve years ago, a foundation stone was laid in the middle of a tennis court at the Islamic Cultural Centre, Regent's Park. It's still there – but a new international competition to design a Mosque to go round it is only just beginning. The first plans were rejected. The second set, by Egyptian architect Ramzy Omar, were turned down after a British architect had spent some time translating them from metres into feet and inches. Now, the British Moslem community, approximately 100,000 strong, is to appoint an international trio of architects to judge a competition for new designs – a Briton, a Spaniard and a Middle Eastern Moslem.

The Samuel Wilson Trust take an avuncular interest in a number of well-known businesses – Gamage's, the Holborn store, and Hayward's, who make pickles, among others. Their interest is simple: it was their money which started the companies. The Trust was founded over 100 years ago by a Hatton Garden shopkeeper who left £20,000 in his will to be administered by the City Chamberlain and lent to ambitious businessmen who needed capital. Nowadays, the Trust has £100,000 in the kitty, and will lend up to £500 to persuasive entrepreneurs – who must be under 40, operate in the Home Counties, be Protestants, and not be "alehouse keepers, distillers, or vendors of distilled liquors."

The Kasmin Gallery, New Bond Street, celebrates its third birthday this week with a new partner joining John Kasmin and Lord Dufferin – Larry Rubin. Rubin, an American, has just sold his Paris gallery, the Galerie Lawrence, because he decided he was too progressive for Paris: "All my best sales were made to visitors." He thinks London is by far the best art centre in Europe, and second only to New York in the world. From now on, he will share the overseas buying trips with Kasmin.

Eric Ambler is paying a flying visit to London from his California home in May to lend support to Fontana's paperback versions of three of his thrillers. Described by Graham Greene as "unquestionably our best thriller-writer", Ambler started the whole spy fetish over 20 years ago. One of his books, *A Kind of Anger*, uncannily anticipated the *affaire* Ben Barka, and another, *The Night-Comers*, dating from 1940, was about a *coup d'etat* by a general in a "Malaysian republic." Fontana are rushing through a set of posters reading: "The Most Intriguing Governments Steal Their Plots From Ambler."

The Lord Great Chamberlain, Lord Cholmondeley, wants one. The Marquess of Ormonde wants one. The Governor of HM Prison at Grendon wants several. Lady Gray wants one. Lady de Lotbiniere wants one. Viscountess Ward wants one. Lord Manton wants one. The Hon B G Rootes wants one. Lord Moyne wants one. The Earl of Euston wants one. Lady Brunner wants one. The Ministry of Public Buildings & Works has an insatiable appetite for them – and Ramsbottom Urban Council wants a rather special one.

What's in such short supply? Gardeners. At an average of £16 a week plus house and vegetables British garden-owners still cannot compete with the seductions of the US.

Paul Raymond, of Raymond's Revuebar, is hoping to get the approval of Jersey's Gambling Control Committee for a new restaurant-casino on the island.

In their window in Great Portland Street, Stewart Ward Coins, Ltd, have a Rhodesian Independence Medal, struck in South Africa from Rhodesian copper – at 30s. Other dealers have been offered the medals, but are unwilling to stock them – Spinks' say "these coins are being struck in great quantities, are only being sold in aid of the Smith government, and are not considered fine art. We are not buying any."

The English Stage Company are planning, probably for June, a new production of Alfred Jarry's *Ubu Roi* – the play which, at the turn of the century, laid the foundations for virtually all the more extreme theatrical developments of recent years. Jarry called himself a pataphysician, but M père Ubu could as easily be attributed to dada, surrealism, the theatre of the absurd or the théâtre of cruelty. One of Ubu's principal idiosyncracies, the regular crying of *merde*, could bring trouble from the Lord Chamberlain. A new adaptation of the play is being made by Iain Cuthbertson, who will direct it, and the decor for the production will be by David Hockney.

Terry Howard is now almost positive that Sibylla's will actually open in June. The premises at 9, Swallow Street are being redecorated to the design of David Minaric, and the whole club-restaurant-discothèque should be ready in a couple of months.

Associated with Howard in the scheme are Bruce Higham, Kevin McDonald, Beatle George Harrison and disc-jockey Alan Freeman. Freeman hopes to arrange with Andrew Oldham for the supply of tapes to the club ahead of the actual pressing of the records – so that Sibylla's will offer the latest Rolling Stones number weeks before it is available in the shops.

Lady Ednam – actress Maureen Swanson – has her hands full. She expects a third child in May, is looking for a nanny to take care of her two daughters, and is moving to town from her home in Great Hundridge, Great Missenden, Bucks, which is being sold by auction.

The George Saintsbury Club will meet next month for its St George's Day dinner. Just twice a year, on or near 23 April and on or near 23 October (which was Saintsbury's birthday), this Club dines at Vintner's Hall to honour the memory of Professor Saintsbury, author of *Notes on a Cellar Book*, and one of London's greatest oenophiles – lovers of wine.

The Club was founded in 1931. Before he died in 1933, Saintsbury would have nothing to do with it, but he is still toasted at the dinner as honorary president. Current members – strictly by invitation only – include Sir Compton Mackenzie, the Duke of Devonshire, André Simon, Alec Waugh, Sir Arthur Bryant, Sir Basil Spence, James Laver, Stephen Potter, the Earl of Huntingdon, and Woodrow Wyatt.

The Conservative Club, which used to be at 74 St James's Street, was converted into an office block by one of Mr Felix Fenston's companies four years ago. It now offers 72,000 square feet of space. The Conservatives amalgamated with the Bath Club, and are presumably content. Meanwhile, Mr Fenston's development is still looking for a tenant.

Charles Dickens' house in Doughty Street will be shut until mid-April while it gets its first top-to-bottom painting for some years. Last year it had a record number of visitors – 13,156.

With their exhibition of Achille Lauge the Kaplan Gallery in St James's, has had a slightly unexpected success. It took the gallery three years to collect enough of Lauge's work to hold an exhibition – the first in England – but they have sold since the show started on 9 March 14 oils at prices ranging from £750 to £1,500, and virtually all the pastels at an average of £350 each. Open until 2 April, the show is an opportunity to see the work of one of the Impressionists – he died in 1944 – who hasn't yet moved into the millionaire bracket.

Stirring quote from a speech at a glove show last week: "Men's gloves need a shot in the arm."

Peter Quinn has just left London to become the world's best-paid piper. A London Scot, Mr Quinn has gone to become assistant superintendent of the Nigeria Police, with the task of organising, instructing and leading a pipe band at the Southern Police College, Ikeja, near Lagos. The job pays £2,000 a year, free air travel, car, subsidised accommodation free medical care, low income tax and a gratuity at the end. Even the Queen's Piper (*London Life*, 29 January) can't compare with that.

Ernestine Anderson, the American singer appearing for the next three weeks at Ronnie Scott's Club, has decided to make her permanent home in London. At present she and her husband are living in a Chelsea flat, but they are looking for a house so that they can bring their four children over from the States to join them. One of the main attractions of London for Miss Anderson, who is coloured, and her white husband: "For the first time since we were married I feel I can walk down the street holding Robert's hand without being stared at." After Ronnie Scott's, Miss Anderson has engagements in Britain, Spain and Sweden, and has to record an album for release in two months' time. She has also an EP aimed at the more popular market, coming shortly.

Irene Handl, whose new film *Morgan, A Suitable Case for Treatment* is promised for 15 April, has just left London for a six-month tour of Australia with a play, *Busybody*. While on the tour, Miss Handl plans to start work on her second novel. The first was *The Sioux*, which rather to Longman's surprise, has steadily climbed towards best-seller status. In *Morgan*, Miss Handl plays the widow of an East End communist leader, and is at one stage carried by David Warner on a pilgrimage to Karl Marx' tomb in Highgate Cemetery.

A disused cinema in the Strand reopens next week as the world's largest permanent postage stamp market. Immediately opposite Stanley Gibbons stamp shop, it will have stalls for 17 separate dealers.

Jack Myers, chairman of ABP Casino Equipment Ltd of Aldgate, flies to Las Vegas on 7 April. But not, as one might think, on the lookout for new ideas to copy – but to sell British gaming equipment to the Americans. His company has already landed a big order from Monte Carlo, and Mr. Myers sees no reason why he shouldn't crash the American market too. He introduces two new games a year – "Punto Panco" is this year's big one – and has four "up my sleeve right now."

Notice left on reception desk at Queen Charlotte's Hospital the other day: "Gone to Labour Ward. Back soon." Tough girls, these modern mums.

Cambridge's Magdalene Street Gallery, where Prince Richard has been acting as night-watchman over the Baroque Exhibition, opens this week an exhibition of the work of John and Warwick Hutton. Possibly the first father-and-son show on record. John, 60, is the glass engraver who made the great west screen at Coventry Cathedral, and son Warwick, 26, paints. He recently completed portraits of Winston and Arabella Churchill, the children of Randolph.

MAKE A DATE

THURSDAY 24 MARCH

Ball: Horse & Hound Ball, Grosvenor House.

Dinner: United Commercial Travellers Association dinner at the St Ermins Hotel, Caxton Street, to be attended by the Prime Minister.

Collection: Pierre Balmain will present his collection to Princess Margaret and Lord Snowdon at Fishmongers' Hall, London Bridge, EC4, in aid of the Invalid Children Aid Association at 10 pm.

FRIDAY 25 MARCH

Dinner-Dance: Publicity Club of London annual gala dinner-dance, Grosvenor House (Great Room).

SATURDAY 26 MARCH

Rugby: International Rugby Union, Wales *v* France at Cardiff Arms Park 3 pm.

Race: Grand National at Aintree, Liverpool, 3.15 pm.

Race: Oxford *v* Cambridge Boat Race, Putney to Mortlake, River Thames, 4.15 pm.

SUNDAY 27 MARCH

Concert: Bach Choir sing the *St Matthew Passion* at Festival Hall; Part I begins at 11 am. and Part II at 2.30 pm.

MONDAY 28 MARCH

Passion play: Presentation of new Passion play for two evenings at Westminster Cathedral, SW1. *This Is For Now*, performed by stage and television actors; admission free. 8 pm.

Exhibition: Physics Exhibition, Alexandra Palace, N22.

WEDNESDAY 30 MARCH

Golden Jubilee: The Queen and Duke of Edinburgh will attend the Golden Jubilee celebrations of the National Savings Movement at Guildhall, EC2.

THURSDAY 31 MARCH

Gala: Election Night dinner, Mount Royal Hotel, menu based on political names and ventures at 32s 6d per head. Television until early hours of morning, when breakfast will be served consisting of bacon, eggs, tea and sympathy.

THURSDAY 7 APRIL

Service: The Queen and the Duke of Edinburgh will be present at the Maundy Service in Westminster Abbey. Her Majesty will distribute the Royal Maundy.

MONDAY 11 APRIL

Service: Easter Carol Service, Westminster Abbey, 3 pm.

TUESDAY 12 APRIL

Preview: Princess Margaret will attend preview of musical *Funny Girl*, starring Barbra Streisand, at the Prince of Wales Theatre, in aid of the Invalid Children Aid Association.

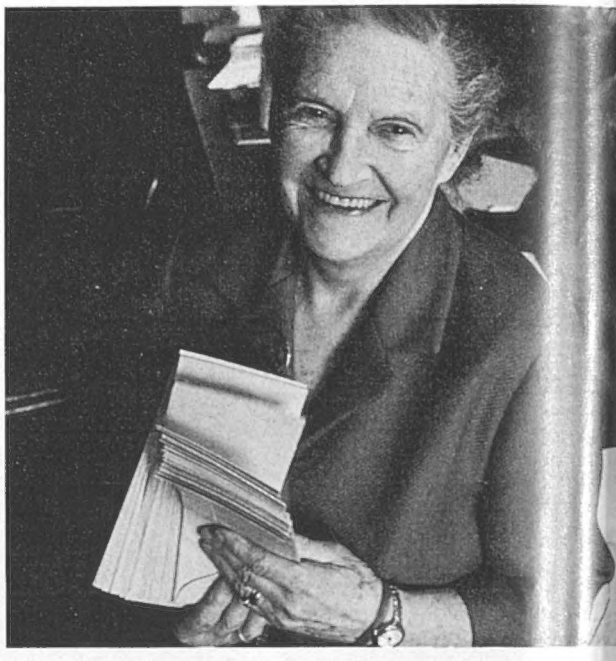
MONDAY & TUESDAY 18 & 19 APRIL

Dress Show: Berkeley Debutante Dress Show at Berkeley Hotel, presented by 15 models – all debutantes in aid of NSPCC.

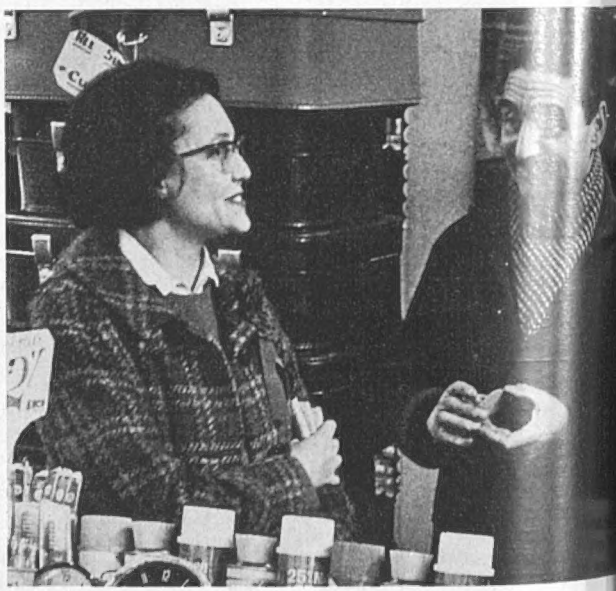
MY OLD MAN'S A CANDIDATE

Whatever the opinion polls say, whatever the morale at party headquarters, the result of the election will only become clear on the night of the 31st. If the result is to be at all clear-cut, the winning party will become obvious as the first of the London marginals are announced. All quick on the count, the London seats can in any case decide the whole battle this time. There are 20 particularly close fights in the Greater London area – 12 Tory seats where a 3 per cent swing to Labour would tip the balance, and eight Labour ones where the Tories could get in if they have a 3 per cent swing. Either way, a few early captures should make the eventual position plain.

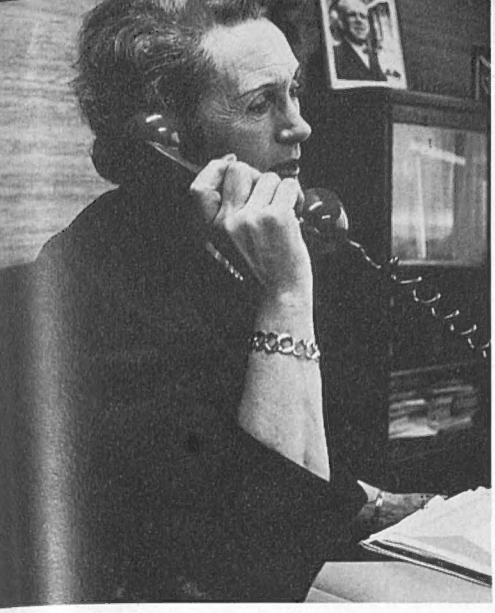
Marginals are always the most fun: they are the only seats where the monolithic predictability of us all can be outweighed by a shower of rain, a popular candidate, a local storm about the drains or the rates. Where votes are critically important in the tens rather than the thousands, the candidates' wives take on a new significance. If they are too plain, the men might be alienated; if too pretty, the women could get resentful. We decided therefore to contribute our guide to dithering electors in six of London's tightest marginals. After all, you don't just vote for a man, you vote for a family who are probably going to serve, and live on, the taxpayer for several years. Here, for the key voters of Ealing North, Putney, Hampstead, Uxbridge, Norwood and Hendon North, is a pictorial survey of the wives you can send Westminster-way. Photographs by John Benton Harris and John Kelly.



Putney: Labour last time by 1,307 – Hugh Jenkins. Mrs Marie Jenkins (left) pins a fresh red carnation on Hugh's lapel each morning: Lady [illegible]stead is set on Sir Hugh regaining the seat he held from 1942 to 1964.



Hendon North: Tory in 1964 by 1,124. Lady Orr-Ewing (left) with Sir Ian is working hard to hold it against Ernest, husband of Mrs Enid Wistrich.



Uxbridge: Charles Curran held it for the Tories by 653. This time, Mrs Mona Curran (left) and Mrs Eunice Ryan are in competition to keep their husbands in work.

Hampstead: A big shock in 1964 – Henry Brooke's ory majority slipped to 1,835. Dame Barbara (top) as to fight off the strong challenge of Labour's en Whitaker and Mrs Janet Whitaker.

Norwood: Sir John Smyth, VC held this one for the Tories by 451: this year, Mrs Penelope Wilson (top) is helping husband Douglas against local Labour man John Fraser and Mrs Ann Fraser.

Ealing North: Labour in 1964 by just 27. The fight this time is between the husbands of Mrs Joan Barter (bottom) Tory, and Mrs Eve Molloy.

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LSD THE TRAGIC EFFECTS

Following last week's disclosures about LSD, Rodney Burbeck and John McLeod now reveal the frightening case histories of some of the people who have taken this drug, with its demoralising effect.

The man who thought he could fly . . . The man who thought he was two years old as he drove his car . . . These are two of the case histories we have learned during our investigation of the drug LSD. Last week we revealed that the drug – which produces hallucinations and a feeling of schizophrenia – was becoming the craze of London's Chelsea set, pop singers and writers and artists.

We also reported our interview with Mr Desmond O'Brien – he calls himself Mr LSD – and his startling disclosure that there was enough LSD available in London (although he emphasised that he does not manufacture or distribute it) for someone to take over the country. Since then we have been talking to people who have first-hand knowledge of the drug, doctors and psychiatrists, who have disclosed the fascinating – and frightening – things that happen to people during their hallucinatory periods. Here, then, are some of the case histories, and we begin with perhaps the most tragic . . . *The woman who says LSD has been partly to blame for breaking up her marriage:*

Man who brooded

We talked to this woman at her home after she had packed her children off to bed. We sat in the room where she said her husband used to sit alone in the dark brooding with his hallucinations. The woman is in the process of obtaining a divorce so we cannot give her name or any detail which might identify her, but we tell her story in full. She said:

"My husband met the leaders of the LSD cult in America during a visit there some years ago and I think it was then he began taking the stuff. He became completely detached and everything went from bad to worse. Sometimes after taking LSD he would come home and be nice and charming. Other times he would be quite the opposite. He became unrealistic about money and how much a wife needs to run a home and family. He wouldn't take the children out and he had not the slightest interest in them or me. He used to come home for supper, then go into the living room, close the door and sit with only one light on. He was introverted beyond belief by then."

She told us that her husband had persuaded her to take LSD twice.

"But I'll never take it again. People who are on LSD in a big way become completely cold and indifferent and unrealistic and quite viciously cruel. They just become bound up in themselves. I don't want to sit and brood on my inner world. You have enough real troubles as it is.

"My husband used to give me and the children long lectures on our inner worlds and what we should experience. Life was a misery for all of us once he was on to LSD in a big way. He sneered at us for not taking an interest and joining him. We have been separated now for several months, but recently he offered to take me away for a weekend if I would take LSD with him. I said I'd rather go to Paris and enjoy the weekend, and he said 'That just shows what sort of intelligence you have.'"

She ended her tragic story by giving us the names of other people she knew whose marriages had broken up after one partner began taking LSD.

One of London's leading psychiatrists talked to us in his consulting room about the uses of LSD in medical treatment, and provided two case histories. He said that the drug had been used under medical supervision for the past 15 years in research. It was useful for getting an insight into what it is like to be schizophrenic.

"A lot of people have got enthusiastic about it – but there are drawbacks. It is dangerous to disturbed people and could send the schizophrenic over the brink. And it is extremely dangerous to people who dabble with it without proper supervision."

He revealed that doctors in some London hospitals give it to each other to study each other's reactions. And he told us the case history *of the man who thought he was two years old.* The psychiatrist said:

"One of the uses of this drug in psychiatry is that it can take a person back to his childhood – make him relive childhood memories and in this way enable a psychiatrist to trace the root of his problem."

Child at the wheel

But one doctor who was experimenting with LSD on himself did not expect the drug to take its effect as he was driving home. This was a case of the effect of the drug returning after the initial experiences had disappeared. This doctor suddenly discovered himself imagining he was two years old behind the wheel of a car. You can imagine the fright he felt.

"Fortunately he managed to stop the car before crashing, but this goes to illustrate another of the potential dangers of this drug."

He was luckier than *the man who thought he could fly:*

The case occurred in Los Angeles recently, when a man took LSD. He suddenly thought he was a bird, went to the top of a skyscraper and tried to fly. Of course, he smashed to his death on the pavement below. Another man who took LSD thought he saw something through a window – and climbed out. He, too, died.

We were told that there have been several deaths reported in Los Angeles of people who had taken LSD. A television company there broke into its normal schedules to put out a special programme warning of the dangers of the drug. On a lighter note, we were told that a reception for a visiting Middle East potentate at a London West End hotel was considerably enlivened by the introduction of LSD.

One of the guests "spiked" the champagne with the drug.

Is control possible?

One American doctor working at a London hospital told us that he would like to see LSD made available at controlled centres for people who could make proper use of it. "I see a future for the drug if it is responsibly deployed," he said. "It has been proved useful in treating cases of schizophrenia and even alcoholism – it makes people see the root of their neuroses, the reasons for drinking.

"But apart from the medical uses, I believe it could help writers, artists, intellectuals – selected people who could benefit from the way it literally broadens the mind."

During our investigations we have found others who are prepared to accept the use of LSD, as long as it is controlled. We have also talked to people who have obviously become fanatical about the drug. They see it as a means to bring about a Utopia for everyone. These people may be misguided, but they are harmless while they alone have it.

Both these sets of people could have continued to use LSD in their own selected ways. But the black marketeers have moved in. And we have no doubt that for them LSD means big business. We have no doubt because of the veiled threats and attempts to influence the way we have written these articles.

THREE'S COMPANY...

Lady Sarah Curzon, 21, was on hand to help carry a cheque for £500 awarded by Brands Hatch Circuit to her fiancé, Piers Courage, 23, at Grosvenor House as last year's most promising driver. And Lady Sarah, who marries on Saturday, 29 March, at Holy Trinity, Brompton, then posed prettily with fiancé Piers (right), son of brewery chairman Richard Courage, and her former fiancé, racing driver the Hon Charles Crichton-Stuart. "We are all great mates," says Lady Sarah. "In fact, Charlie will be an usher at our wedding." What promised to be one of London's most sophisticated weddings will be followed by a noisy honeymoon at Oulton Park Circuit, Lady Sarah watching from the pits and Piers driving a Formula 3 Team Lotus. Later in the season he hopes to get behind the wheel of a Lotus Formula One car.

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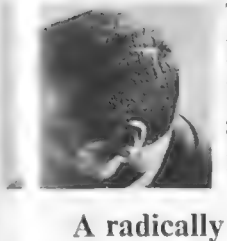

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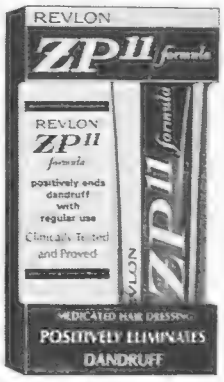

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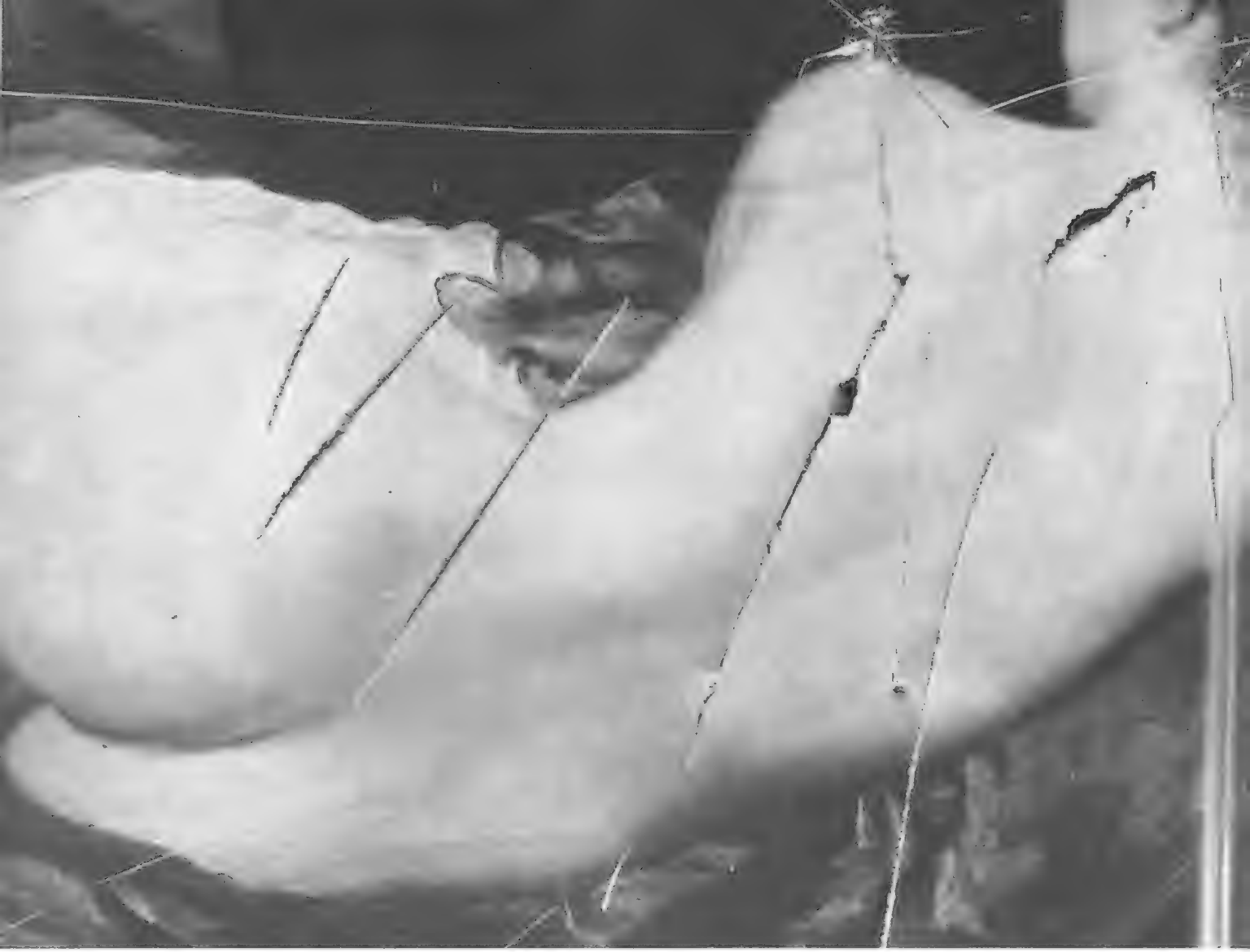

THIS AMAZING, RARELY SEEN PHOTOGRAPH SHOWS WHAT A WOMAN ONCE DID TO A MASTERPIECE . . . NOW AT LAST FULLY RESTORED

Venus is reborn

After the portico of St Paul's Cathedral was cleaned, I did not hear further complaint from those who had previously declared it to be more beautiful dirty. The case was evident in the result. Sometime this week a similar revelation may be found in the Spanish Room at the National Gallery where Velasquez's painting *The Toilet of Venus*, known to us all as the Rokeby Venus, will once again be on view.

One might almost say *"will be on view for the first time,"* because so far as available records show, the picture has not been fully cleaned since it came to England in 1813. As part of the Morritt collection at Rokeby Hall, Yorkshire, it was publicly shown twice – once in Manchester in 1857, when local prejudice caused it to be "hung high up," and once at the Royal Academy in 1890, when it was so obscured by old varnish that the face in the mirror could scarcely be seen.

Even as late as 1952, the National Gallery catalogue contained the cryptic line "Engrained brown varnish" without further comment. But old varnish and time are not the only enemies of beautiful pictures, and the Rokeby Venus was the object of the most degrading act of vandalism when, on 10 March 1914, a suffragette slashed it with a chopper.

Afterwards the picture was repaired and relined. These earlier restorations to the damaged areas were becoming increasingly discoloured and visible and recently complete cleaning and restoration were undertaken by Dr Helmut Ruhemann, Consultant Restorer at the Gallery. What we can see at last is a painting of ravishing and subtle beauty.

It is painted on a canvas, possibly cut down slightly on the left, which is covered with an evenly toned honey-coloured ground. This ground helps to support the picture's generally cool tonality as time goes on and Velasquez's already thin paint becomes more transparent.

The scumbling (the laying of light thick paint over a darker paint), when drawn out over the canvas produces what are known as "optical greys." The glazes (thin dark colour over a light base) become more vivid. The delicate balance of relationships that Velasquez's staggering technical virtuosity held together has been painstakingly revealed by months of cautious and utterly skil[illegible] work by Dr Ruhemann and [illegible] patient and skilful res[illegible]ation and matching of the damaged parts.

Before, it was for me, and many others, a relatively dull work considering the subject and the master who painted it. It was all right, rather flat and hung-out looking, like a limp sheet on a washing line.

There is no need for caution now. Apart from the sensual surfaces of the flesh, cool and supple – so that one could guess her age from the skin behind her knee – the whole composition is revealed as much more complex and subtle, particularly in its diagonal depth. That single swift loop of the body which had previously appeared rather flat, is balanced by a soft fall of light that penetrates the air beyond it.

Now we can feel the density of the body much more surely and recognise the stresses

Left: Detail of Venus after the attack; a photograph rarely seen since "The Times" published its report on 11 March, 1914, and commented nicely: "The weapon with which the damage was done luckily had a keen edge and so did less mischief than an old and blunt weapon would have done."

Above: Venus's toilet almost completed.

Right: Conservation in progress – the depth of space and richness of the modelling of the figure emerging from under the varnish.

with the figure itself. She is still a "cool" Venus. In colour more like a Watteau than a Titian; she is still a bit prim in that there is no direct confrontation, her gathered clothes shield her bosom even from reflection; but Rembrandt himself would have patted that bottom with approval.

For most of his life, Diego Velasquez (1599 – 1660) was attached to the court and painted portraits. The formal nude was very rare in the Catholic Spain of Velasquez's time and while he probably painted at least four he no doubt owed this indulgence to the direct protection of the king.

Our Venus can be traced back almost to the year it was painted through a history of ownership that included such niceties as being sold from the Alba collection on the order of Charles IV to the Queen's favourite Don Manuel Godoy. It was purchased in 1906 from Messrs. Agnew, by the National Art-Collections fund for £45,000, and presented by them to the National Gallery. The subscription list was headed by "An Englishman" who gave £10,000, Agnew with £5,250 and so on down to "A Young Student" who gave 2s.

On 11 March 1914, *The Times* reported "National Gallery Outrage." The previous morning at about 11 o'clock, Miss Mary Richardson visited the Gallery. She was a small woman and was wearing a tight-fitting grey coat and skirt.

"She stood in front of the Rokeby Venus for some moments," said the report, "apparently in contemplation of it. There was nothing in her appearance or demeanour to arouse the suspicions of the uniformed attendant and a police constable who were on duty in the room."

Then they heard smashing glass and "saw the woman hacking furiously at the picture with a chopper which, it is assumed, she had concealed under her jacket.

"The constable ran towards her. . . . She allowed herself to be led quietly away to the inspector's office. Addressing a few visitors to the gallery she said: 'Yes, I am a suffragette. You can get another picture but you cannot get another life, as they are killing Mrs Pankhurst.' "

Now, through the remarkable skills and infinite patience of Dr Ruhemann, Venus may continue to contemplate us through her mirror. Men did not put Venus on a pedestal for nothing, and as memory of the sordid episode fades with the healed wounds in the canvas, we can again enjoy in front of her the sort of calm that in art is so exciting.

KEITH SUTTON

SELL IT WITH GOLD AND BIKINIS

Shakespeare's strictures on roses by any other name may have made good copy in 1600. Today the reply would probably be "Okay! So they smell sweet – *but will they sell?*"

According to James H Nicholson, who is president of American International Pictures of Hollywood, there are rapidly changing fashions in words. It all depends on the tempo of the age whether a word is a "seller" or not. In particular, this refers to titles: "Fashions change in the same way that story subjects do," he says. "A good title should be in the current idiom. It should have an 'in' ring about it."

"Out" words include spy, agent, secret, love, and girl. These words have been so overworked, says Nicholson, they are box office poison: "For the youngsters of today, 'love' is a mushy word. For them, girls are 'pussycats'."

Two films recently released had the word spy in their original titles: they became *Bang, You're Dead* and *File 777*. Very successful films with "in" titles have been *Dr Goldfoot and the Bikini Machine* and *How to Fill a Wild Bikini* – gold and bikini being the really "in" words. In London at the moment we do have *The Owl and the Pussycat* – but it is unlikely that an English audience relates this to anything more hep than Edward Lear. All the same, if Nicholson's Law catches on, Anna Neagle may well arrive at the Adelphi to find herself starring in *Charlie Pussycat*, while down Shaftesbury Avenue we will find *The Matchpussycats*.

Whether Michael Codron is planning to retitle his next offering as *There's a Pussycat in my Soup* has yet to be confirmed, and Peter Bridge may well be having second thoughts about his musical, *Come Spy With Me*. Since it features Danny la Rue, he may well settle for *Pussycats Ain't Wot They Us'd t'Be*.

Nicholson keeps a file of "excitingly different" titles that he, or anyone of his studios, thinks up. Sometimes a script is evolved round one, but he still has more than 1,000 unused. Who knows, *Love on the Dole* and *The Girl Friend* may come wheeling back?

VOTE, VOTE, VOTE FOR KEITH BARRON

"Not so much a sinner as a man beset by women" is the Tom Jones of Joan MacAlpine's new adaptation of the Fielding novel, played by Keith Barron in *Beset By Women*. Audiences too recently spoiled by Albert Finney's delightful and hilarious romp are disappointed by this goody-goody-two-shoes Tom, but Keith Barron . . . well, *he* is the one likely to be beset by women.

Best-known for his superb portrayal of Nigel Barton in the television plays (*Vote, vote, vote for . . .* and *Stand up for . . .*), Barron was seen by Bernard Delfont, who recognised the pin-up potential of his wild auburn hair, gentle brown eyes, and soft Yorkshire burr, and promptly signed him to a two-year, £35,000 contract to do three stage plays. *Beset By Women* is the first of these; the other two have not yet been decided.

"Very impatient"

Offstage, Barron is extremely personable, intelligent, and articulate young man. He describes himself as "very impatient. I wouldn't like to be in London now because doing four or five bits and pieces a year wouldn't satisfy me; I wouldn't feel I were *progressing*. I like to do one thing, be finished with it, and start on the next."

Comparisons between Finney and Barron arise inevitably. "We've tended to play the same sort of parts," Barron says. "And we're both Northerners."

Barron's favourite role in rep was as George Dillon in the Osborne play. Nigel Barton was a part that Finney might easily have played, and now there's Tom Jones. "I'm not an angry young man as Tom Jones," he says. "I think there's a big swing, publicwise, to a more romantic, theatrical sort of thing."

The play began life as *The Exploits of Tom Jones*, but when it toured Torquay, Bournemouth, and Notting-

ham, "Teenagers turned out in droves because they thought they were going to see the pop singer, and the toothless old ladies who came thought it was the musical which was first put on in 1919 and couldn't understand why we weren't singing," says Barron. "Once the company was accused of using the singer's name for false purposes."

Barron was born in Mexborough, attended a technical college, and served in the RAF. "I had always been interested in the theatre, but my father had a wholesale provisions business and wanted me to take it over. I found it very difficult so I used to take off and read film magazines – *Photoplay* was very good then, not so good now, though I still read it, and *Rave* as well. We had a terrible row, he sold the business, and I went into rep at the Sheffield Playhouse. I had to start from the bottom, making tea for a pound a week for nine months. It's valuable experience, I think; makes you really sure that you want to do it."

He then joined the Bristol Old Vic. "I was very happy there, actually. I didn't want to come to London. About the time that they were filming *The Sporting Life*, someone asked me to come to London and maybe do something in it. At least it made me come. After three and a half years in rep, I had to get my finger out and start doing television and other things. Everyone like Northerners in those days. I had lost my accent in rep, but in London agents kept telling me I must get it back."

Strange programme

Since he came to London, three and a half years ago, Barron has had a very successful run on TV. He created the Sergeant Swift role on the serial *It's Dark Outside* ("It was a very strange programme," he says. "I was never allowed to smile, *never*. It's a bit depressing to think of it, but it was very successful."). As Nigel Barton, he found himself playing a part "I identified with. I believed all the same things he thought about politics – that you can't trust any politicians. He was a very unhappy character, full of ideals and yet absolutely dishonest at the same time. He could never stop himself from being pushed into things.

"I worry a lot about acting. I can't detach myself from it very easily. Sometimes one sees a girl who can arrive at the theatre five minutes before a play goes on, not having thought about it all day, play her part, and that's it. One wonders if one has to go through the agony of thinking about it all the time. I suppose it's necessary for me.

"I have very definite ideas about acting. I like being in contemporary plays, plays like Nigel Barton where I can say things I think ought to be said, though not by hitting people over the head with them. I have a slight blockage – well, not exactly a blockage but firm views – on Shakespeare. People think I'm a bit funny, being an actor and thinking these things about Shakespeare. I don't think it should be given that much *reverence*, when the poetry is given precedence over the drama. If you're in the forest of Arden, you're in a forest – that's all.

Absolute reality

"I endeavour to go for absolute reality in a scene. I try to work with the reality of the situation, let it affect me instead of my trying to impose on it. I have a thing about how people say good morning: if you'd just murdered someone, you'd say a different good morning to the milkman than if you'd just had a bath. People have to believe it; if I don't believe it, I don't like it."

Barron lives in a cottage in Twickenham "full of old bits of coloured glass and antiques that just seem to fit in." His wife, Mary Pickard, is a stage designer, and they have a son, Jamie, 14 months old. He thinks it "splendid that my wife has kept working, and does things and gets around. I wouldn't want to go home and just hear chat about the baby. Babies are nice, but they're not all that great that they need absolute devotion. We can't wait till he's old enough to get up and make us tea in the morning."

In his ideal world, Keith Barron would do about three films a year, the odd stage and television play, work flat out on those, and have the rest of the time to himself. "Then," he says enthusiastically, "I could go and live by the sea."

Keith Barron appears as Tom Jones in "Beset By Women," adapted by John MacAlpine from Henry Fielding's novel "Tom Jones," at the Prince of Wales Theatre, Coventry St. W1 (WHI 8681.) until 26 March. Comprehensive theatre guide: page 44

Just one of the many beautiful pieces of glass still lovingly made by craftsmen in Stourbridge, Worcestershire.

Stuart Crystal

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Above, top: Time for elevenses for film men in the desert, and the doughnuts arrive. **Above:** a dummy that is about to bite the dust in a battle sequence.

Above: The trouble with boulders is that they're never exactly where you want them. So bring your own boulders. These plastic ones are much easier to move.

Above, top: The trouble with sand is that it flies about and hides the actors. Answer – water it. **Above:** A stuffed horse keeps so much better than a real one in the heat.

TAMING THE DESERT...

... with 70,000 gallons of water a day, plastic rocks, dummy corpses and doughnuts for elevenses

While the aim was to recreate history with accuracy and realism, certain concessions had to be made. The action unit for the multi-million dollar Cinerama production, *Khartoum*, found the North African desert something less than co-operative. One of the big battle scenes was to be set up in the Valley of the Red Hills, with its impressive sandscape of multi-coloured cliffs and wind-sculptured rocks, but the spiralling clouds of fine white sand made conditions impossible for the camera crew. So unit director Yakima Canutt inherited yet another headache: how to hose down a desert every day.

Transport was arranged to bring 70,000 gallons of water to the location each day. When the viewfinder revealed an uncompelling shot, Nature's compositions were adorned by plastic rocks; dummy corpses were then strewn thoughtfully about, the shifting face of the desert fixed for the length of a scene . . . and work could get under way once again. At the same time, director Basil Dearden would be filming the acting sequences.

Robert Ardrey's screenplay examines the clash of personalities between General Gordon (Charlton Heston) and his enemy, the Mahdi (Laurence Olivier). Both were men of strong character and firm religious beliefs: the Mahdi promised his men that 10,000 angels would precede them into battle and that the enemy's bullets would turn to water. Heston regards Gordon as his greatest acting challenge. "The British have produced a long line of soldier mystics," he says; "men like Clive of India, Lawrence of Arabia, Orde Wingate of Burma. But Gordon is the most curious and complex of them all – a strange mixture of arrogance and humanity, and military brilliance."

Heston and Olivier between them, supported by Ralph Richardson, Peter Arne and Nigel Green, should manage to hold their own against the scope of the film with its spectacular action scenes. A small percentage of the film's budget has been ploughed back into local trade for, although adequate catering arrangements were made for both units, local tradesmen would appear as if by magic to sell their wares and bakers would materialise with fruit pies and Egyptian doughnuts for "elevenses."

PARTY TIME

At The Writers' Guild of Great Britain presentation of awards at the Dorchester: Mr and Mrs Bryan Forbes (above), Mr and Mrs Richard Harris (top), and film star Laya Raki with Ray Galton (left).

Bruce Forsyth (above) does his party piece – tearing off a strip – much to the ...sement of the other models at Barkers' fashion show.

At Heal's exhibition of new furniture designs (above) – when pancakes with a variety of fillings were served – Mr Antony Heal, chairman of the company (left) with Mr Williams (centre), Superintendent of Buckingham Palace, and Mr Robert Heal (right), a director of Staples.

Away from the crowd, Noel Coward has a quiet smoke on the stairs during a party given by Mr Hugh Beaumont to welcome him back to London. Despite his recent illness, Mr Coward's conversation was as sharp as ever, promising well for his return to the West End stage.

Mo swinging party of the week was held to re- en the Black Sheep Club.
Ab e: Lady Johanna Bradford.
To of page: Lady Carolyn Townshend.

bove: Helio Motta entertained until the early ours at the Black Sheep. Another entertainer was Dudley Moore.

Above: Michael Tyzack at the private view of his exhibition at the Axiom Gallery.

Below: Mrs Christiansen, wife of the Danish Ambassador, attended a party to open Angelique's new beauty salon in Beauchamp Place.

Below: Philip Turner, the sculptor, at the private view of his exhibition at the Piccadilly Gallery.

CUSTOM-BUILT

Whether it's hats, books, pipes or just groceries, the manners of another era do not preclude efficiency says

COLIN BELL

One goes to Lobbs not for a mere pair of shoes

Hatchard's never disturb the browser

The gulf between mere tycoonery and the gentleman of means is as wide as Piccadilly: to the north-east, there is the flashiness of Mayfair, where few houses remain in private hands and where the dry martini is king. To the south-west is quiet, imperious St James's, calmly lined with clubs whose criteria are as indefinable as the concerted whims of gentlefolk and where one progresses smoothly from sherry to port via discreetly splendid clarets.

St James's is not only the Court to which diplomats are accredited – they merely *present* their credentials at Belgravia's Buckingham Palace – it is the home of gracious shopping. Long before the copy-writers took it over, custom-building was the forte of a few elegantly panelled shops on Pall Mall, St James Street and the proper side of Piccadilly – most of them established in the 18th century.

The classic customer of these infinitely civil stores seldom, if ever, calls in with his shopping bag, and almost never pays more than once a year. The custom customer is so well known to his suppliers, as was his father before him, that a postcard or a telephone call from the shires brings Carter Patterson clopping down the drive within a few days, bearing a few cases of his port from Berry Brothers, a pound of tea from Fortnum's, an ounce or two of snuff from Dunhill's, a pair of stout boots sculpted on his very own last at Lobb's.

None of the St James's merchants claims to be cheap: which is not to say that one cannot get a bottle of reputable burgundy for the price of the ordinaire d'Afrique at a snooty supermarket, nor a bowler at the going rate for a mod cap in Carnaby Street. They don't go very much for final clearance sales (vintage port must be the only business where the shopkeeper wants his stocktaking to show unsuspected riches in the cellar), but nor do they thrust plastic buckets on customers inattentive enough to have chosen a slow-selling line.

The shops have the pleasant idiosyncracies of age: affectations which, if newly devised, would be but publicity themes for insubstantial trendothèques. Fortnum's morning-coated attendants are called grocers, Berry Brothers' shop is dominated by the kind of weighing machine commonly used for balancing potentates against diamonds, Dunhill's have the pipe originally smoked by Sir Walter Raleigh. At Hatchard's, one of the many St James's stores discreetly bearing a Royal Coat of Arms, they simply never disturb a

For ...um's for tea

Dunhill's have Raleigh's old pipe

bro ...ser buried in a book – eve ... if it is clear the volume wor ... be put down until it is reac...

T... effect of all this courtesy ... service and efficiency – for ... would be a mistake to thin... that the manners of ano...er era preclude competence – is paradoxically good for business. Customers may not often pay cash on the nail (Berry Brothers have no till in sight, in any case), but their credit is usually sound and they tend to buy with the indulgent generosity of the account-customer. One goes to Lobbs not for a pair of shoes, but to replenish one's entire stock of footwear – from court pumps to duck-shooting boots. The whole effect is seductive; surely, one feels, if I am the kind of man who buys his books at Hatchards, I must be the kind of man who casually asks them to make up a parcel of the sort of books they know I'll like. If I buy my wine in a shop where customers are naturally offered a chair, a brandy and a house magazine filled with bucolic reminiscence, then I can hardly order by the mere bottle. And what brazen Philistine could dash into Fortnum's for six frozen fish fingers?

Accordingly, all of them have maintained their elegance: the patina they bear is of breeding and unostentatious wealth, not of grime and long-forgotten glories. Even Lock's, the social summit of what must surely be a declining industry – why, there are members of the Athenaeum, let alone the Oxford & Cambridge and the rather brash RAC, who no longer wear a hat – is quite clearly doing very good business indeed. Dunhill's have a rather more plebeian interest in the general run of the fag trade; Berry's own *Cutty Sark* is the largest selling Scotch in the USA; Hatchard's now belong to publishers William Collins; and Fortnum's to Garfield Weston. None of them is foolish enough to contemplate making any changes in the formula.

BALLET

Olé! Antonio is back in Town again with all the stops pulled out: kicking, stamping, swirling and twirling. He hasn't lost a trick. Opening his six-week season at the Cambridge Theatre, 44-year-old Antonio Ruiz Soler made it all too plain that he still has the formula for captivating audiences with his very individual brand of commercialised Gipsy-Flamenco dancing. You don't have to be an addict of solemn Flamenco dancing cum Manuela Vargas to enjoy what Antonio and his company conjure up – he is too much of a shrewd businessman for that. His programmes, in fact, have always been noted for their variety of moods and styles, although this year his numbers in the classical ballet idiom were sadly missed.

We last saw this fiery Sevillian at the Theatre Royal, Drury Lane, in 1964, when he reunited with his equally famous cousin, Rosario. Well, they're together again at the Cambridge Theatre until 23 April, but Rosario (nearly two years his senior) is beginning to look just a little worse for wear, although her ability to run the gamut of moods has slackened none.

In a programme of some 15 dance numbers, we have a fair cross-section of Antonio's art. His *zapateado*, of course, has always been his *pièce de résistance*. Few exponents of the foot-stamp could possibly equal the controlled footwork displayed by Antonio in this performance, as he progressed in a steady *diminuendo* from *fortissimo* to total *smorzando*. But what really distinguishes this Andalusian is his zany and spontaneous sense of humour, as well as that rare quality (that stems from genius) of never trying to dominate the scene in gay ensemble numbers.

In the colourful *Viva Navarra* we see something of the purely balletic style that Antonio likes to give his ensemble (we get the *entrechat quatre* and the *fouetté*, for example, finishing in Fifth Position), and in the *Fiesta* finale he even throws in some pseudo-Charleston steps! Even though the more "serious" second half of the evening tends to pall somewhat, Antonio has still managed to spark off his inimitable magic that never fails to set the stage alight.

IAN WOODWARD

From Aintree – where the sniffing wouldn't stop.

Cedar Wood sniffers unseat Grand National Jockey

Seconds after this picture was taken, Walters disappeared beneath a crowd of sniffing beauties.

RACEGOERS were in for a surprise at Aintree today. Barely minutes before the Grand National "off" the paddock crowd was thrown into turmoil.

Fancied

Major Leggett was giving jockey Sam Walters a leg up onto the highly fancied colt Prymanthus, when the trouble began. Suddenly, beautiful women broke through the white railed enclosure and raced towards Walters.

Disappeared

Cries of **"He's wearing Cedar Wood"** and **"Give me a sniff! Give me a sniff!"** were heard from the galloping women. Walters, veteran of 14 Grand Nationals, was dragged from his saddle and soon disappeared into a crowd of sniffing beauties. Bookmakers immediately took bets on Walters escaping unscathed. At one point, odds of 5-1 against were chalked up.

Confessed

Police, stewards and stable lads struggled for ten minutes to free Walters. Later, resting at his home, Walters confessed to wearing Cedar Wood After Shave lotion.

"I put some on before the weigh-in" he said **"But I must have overdone it".**

Secret blending

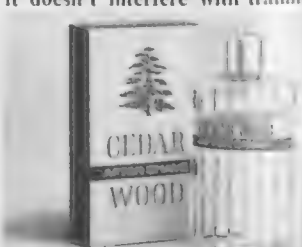
A Cedar Wood spokesman offered an explanation for the After Shave's uncanny effect on women.

"Our Blender is the man who started it all. He chose 15 subtle essences and secretly blended them.

The results are astonishing. As you've getting the same reports on our range: Cologne (7/-), Talc (4/-), Shaving Bowl (11/-), Refill (5/-), Hair Cream (5/9), Refill (3/9), Pre-Electric (6/-), Brushless Cream (3/6), Hair Groom (8/6) and Deodorant Stick (6/6).

Sly

Asked if he would use Cedar Wood again Walters replied with a sly smile **"Yes, as long as it doesn't interfere with training"**



6/- a bottle, and worth every penny.

ambition for office and the right appeasement of Hitler. The family political tradition was a Government in 1919. He was a man of intellectual distinction and an intrepid mountaineer,

WHO PEOPLE ARE DATING

Diane Ferrax and Nicky Scott are really in love, have made a record together, have been boycotted by magazines who disapprove of coloured liaisons.
Picture by Peter Akehurst

WHO PEOPLE ARE DATING

Below: Celia Hammond, top-model, and Charles Dickens, on-the-way-up pop singer.

Singer Cilla Black (her latest Bacharach number is a predestined success) and Bob Willis, her road manager.

Right: Actor Michael Caine, who has six leading ladies in *Alfie*, with Elizabeth Ercy, newest Continental star to appear in one of the *Doctor* films.

Left: Paul Getty jnr. and Talitha Pol, Augustus John's step-granddaughter and an actress.

Below: The Royal Shakespeare Company's trendiest Hamlet, David Warner, with Jane Oehr.

Jazz pianist, comedian, motherable Dudley Moore, with model-turned-actress Suzy Kendall.

HOW TO TAKE PHOTOS OF CHILDREN

"You have to wait a long time, use natural light so as not to put them off, and somehow become part of the background." This is the advice of Roy Ainsworth who, with David Steen, is holding a photographic exhibition at Kodak House in Kingsway from 24 March to 7 April. The theme: children. It is being sponsored by Dr Barnado's Homes as part of their centenary celebrations.

Mr Steen, husband of fashion writer Shirley Flack, has spent more than four years patiently watching and waiting to get the 50 pictures on display in the exhibition. "They were taken in different places, different countries," he says. "Whenever I was on an assignment somewhere I would spend some time 'shooting' the local children. Quite a few come from the backstreets of the East End."

Mr Steen has captured the atmosphere of the improbable things children do: their unconscious humour as they hop, skip and jump together in an East End street . . . their tenderness as a little boy comforts a little-girl-lost with a protective arm around her shoulder . . . the adventure of crawling over an old abandoned Austin 7 . . . the wide-eyed amazement as they watch a conjurer . . . and their concentration, as they paint, with a long brush gripped tightly, and tongue stuck out.

Some of the children in the photographs are Mr Steen's. He has three: aged four, three and two. "I shot some pictures of them on the same film as the exhibition ones. But I did not expect them to be used in the exhibition."

Alongside Mr Steen's photographs is a display by Dr Barnado's own staff photographer, Roy Ainsworth. His pictures wonderfully illustrate some of the many aspects of the Barnado's Homes: the residential homes for babies up to teenagers, the handicapped children, the family homes, the adventure training centres and the technical school.

The exhibition is open from 9.30 am to 5 pm at Kodak House, Kingsway, from 24 March to 7 April.

AWARDS FOR TOP TALENT

The annual Ambassador awards for achievement were being presented this week by Lord Thomson to a dozen firms and personalities whose achievements of the past year have been outstanding. The awards were being made at the Jeanetta Cochrane Theatre, Southampton Row, on 23 March.

Aquascutum receive their award for their contribution in establishing the leadership of Britain's fashion industry. Sir Leon Bagrit, chairman of Elliott-Automation Ltd, is commended for proving that automation is "an extension of man which might yet save him from the drudgery of routine work."

Chubb & Son's Lock and Safe Co, Ltd, are rewarded for "providing safe custody for vital secrets and treasures," and the Harris tweed industry for keeping alive the craft of handweaving in the Outer Hebrides. Bryan Robertson, director of the Whitechapel Art Gallery, gets his award for his "acute perception and sense of filming, fulfilling a vital function in the young London art scene."

The Belgian firm of Scabal SA is quoted as a "dynamic European firm of woollen merchants whose success is very largely due to their imaginative buying and marketing of British cloths."

Sir Donald Stokes, chairman of Standard-Triumph International Ltd, and deputy chairman and managing director of Leyland Motor Corporation, also receives the award . . . "for his engineering and design leadership in Britain's motor industry."

Yardley of London get the award for having created a world-wide marketing and production organisation which has established the international recognition of a British household name.

Also receiving the awards are the Carrington and Dewhurst Group Ltd, of Eccleston, Lancs; S Jerome & Sons Ltd, of Shipley, Yorks, Letraset Ltd, of London, and Sir David Webster, general administrator of the Royal Opera House, Covent Garden.

DAVID WYNNE-MORGAN

So you think all-in wrestling is tough? You have seen nothing until you have seen "Roller-Derbies," which American players are going to demonstrate in Britain for the first time in the autumn. The sport is simply a development of the clean, British sport of wrestling that has appeared on television screens every Saturday afternoon all over the country for the past two years. The main differences are that it takes place on roller skates at more than 40 mph with women taking part as well as men.

Petite, pretty

This week I met the person who is responsible for bringing this latest import of American culture to Britain. She is a petite, very pretty, softly spoken brunette called Angela Goldsborough. "My partner Jeremy Wagg and I," she said, "are quite certain that it will catch on in this country. It is really a form of family entertainment."

In order to make certain that British audiences have their blood-lust aroused before seeing the sport in person, American films depicting Roller Derbies in Los Angeles are to be televised regularly on British screens this summer. A Roller Derby team consists of five men and five women who compete against another team of the same number all dressed in what looks like medieval armour. Once the referee blows his whistle, it all starts to happen. One man is supposed to try to pass as many of the opposition team as possible helped by his own strongmen. He can be assaulted or obstructed, as can any of his team mates. Anything short of actual lynching is permitted.

Smiling sweetly, Angela told me: "You are not allowed to trip. That would be horribly dangerous, but, of course, I am afraid the poor boys and girls get carried away."

The match lasts about two and a quarter hours, and the men are never on track at the same time as the women. "I don't think that would be quite right somehow," said Angela.

Day by day, the diary columns of the national Press chronicle the actions of the country's top personalities that they feel we all like to know about. During the past week I have made an intensive study of the Inside Page column in the *Daily Mirror*, the William Hickey column in the *Daily Express*, and the Charles Greville column in the *Daily Mail*.

The results, over the last six months may astonish you. Adding together the total mentions in all three columns the top personality is no other than Edward Heath with 35 mentions. Harold Wilson comes second with 29, and the next eight in the top 10 with total mentions afterwards in brackets are: Lord Snowdon (26), Prince Phillip (26), Princess Margaret (24), Princess Alexandra (23), the Queen (19), Mr Angus Ogilvy (18), Prince Charles (17), and Sir Alec Douglas-Home (16).

Royal Family

A closer look at how these totals are accumulated makes fascinating reading. The left wing *Daily Mirror* gives Heath six mentions to Harold Wilson's four, while Charles Greville gives Mr Wilson 12 mentions to Mr Heath's 11. More than half of Lord Snowdon's total comes from the William Hickey column, who also supplies 19 of Princess Margaret's total of 24. Top of the William Hickey hit-parade is Princess Alexandra, about whom they have written no fewer than 20 times. Who said that interest in the Royal Family is dying?

The farther one gets down the list the more fascinating the game becomes. Certain people belong almost exclusively to one column.

Among those who have appeared in the William Hickey column and nowhere else are: The Duke of Kent (12), the Aga Khan (10), King Constantine (8), Lord Herbert (8), Prince Michael of Kent (7), Lord Harlech (6) and Lady Spencer-Churchill (5). The Charles Greville exclusives are: Sean Connery (7), Harry Secombe (6), Denis Healey (6) and Ken Dodd (5).

No favourites

The Inside Page had no particular favourites covering a very wide field, but among the names that have not appeared in their column this year are: Sir Alec Douglas-Home, Harold Macmillan, Prince William of Gloucester, Billy Wallace, Noël Coward, David Hicks, Lord Howe, William Hickey and Charles Greville.

Riding in the Grand National on Saturday, 2 March, will be the most remarkable jockey in the race's history. Sixty-six years old American Tim Durant, who gave up stockbroking before the war to have a quiet life, is to ride his daughter's horse King Pin.

His racing exploits have already been recorded. Whatever he does in the Grand National on Saturday can never overshadow his exploits in the marriage stakes. Film producer John Houston, the Joint Master of the Galway Blazers, was his best man at the wedding in Ireland in 1952. Tim Durant told me: "I got married in my full hunting pink because the meet was taking place almost immediately after the wedding and I could not possibly miss it. It was a terrible thing really. There were so many people at the church, that we must have frightened off the foxes.

"We did not see a thing all day. I was very disconsolate by the time I got back to my wife. I'm sorry to tell you she is now the ex-Mrs Durrant."

I'm not entirely surprised.

PUBS THAT ENTERTAIN

Thomas a Becket
Old Kent Road

Legend has it that the pub reached its heyday at the turn of the century with plenty of knees-up Mother Brown, to decline slowly to the horror of the 1930s road house and the neglected street corner pub where solitary men escape into the hops. Revival is under way; sometimes the imitation Edwardian pub acquires a new life of its own, sometimes it falls into being just another tourist trap. But in corners of London pubs flourish, they have a local habitation and a name. One is the Thomas a Becket which is a strict local for the Old Kent Road. At Sunday lunchtime it is full of men–their women are at home cooking the lunch; they drink beer and listen to the Lino Brothers ("A days on the floor").

The landlord is ex-boxer Tommy Gibbon who took over the pub when he retired six years ago. Upstairs there is a gymnasium where at one time or another many top boxers, including Henry Cooper, have trained. There is some form of entertainment every night–the line is more towards pops and Tony Bennett-type numbers than community singing of the knocked 'em in the Old Kent Road variety: there are genuine beat groups and the Lino brothers imitate and mime to them. It may seem a little dead, but the locals love it and turn up in droves.

The Lino Brothers entertain on a Sunday lunchtime: Ted is compere, John is on the drums.

Guitarist George by the pop-art drums, and (below) the men drink while wives cook lunch.

Pictures by John Benton Harris

EXPERTS ON THEIR SUBJECTS
FREEMAN OF THE CITY BY JOHN WATNEY

"On Friday, the 18th day of March 1966, our Master and Wardens of the Worshipful Company of Mercers, London, desire your Worship to meet in the Chapel at Mercers' Hall, Ironmonger Lane, EC2, at eleven of the clock precisely in the forenoon, and thereafter at a Quarterly General Court." Thus runs the preamble to the summons to a General Court sent to me by the Mercers' Company – the 102nd since I was admitted to the livery on 1 November 1940, shortly after reaching the age of 21.

The privileges I enjoy as a Citizen and Mercer I owe entirely to another John Watney, whose father Daniel, a yeoman in Wimbledon, apprenticed him to a Mr Charles Pitt, Citizen and Mercer of London, to learn his Art of Master Baker. At the end of seven years apprenticeship in 1768, having faithfully served his master, John Watney was, according to custom, admitted to his master's livery, the Mercers, and to the Freedom of the City, by reason of his Servitude.

From that time on his sons and their sons have been entitled to take up their Freedom of the Mercers and the City at the age of 21. And so it came about that I stopped in London for a couple of hours between trains on a posting from Yorkshire to Dorset to take up my Freedom. At Mercers' Hall a red medieval robe, trimmed with fur, was put over my battledress and I was clothed in the livery. A few minutes later at the Chamberlain's Court in Guildhall I presented my certificate of admission to the Mercers' Company; declared my loyalty to the King and swore to be obedient to the Mayor of the City. The Clerk of the Court then offered me the right hand of fellowship, greeted me as Citizen and Master Mercer, and finally gave me my "Bill of Franchisement" and a little red and gold book entitled "Rules for the Conduct of Life."

So by patrimony, good fortune of birth, I received what kings have received as an honour and mark of high distinction – the Freedom of the City of London – and bearing it returned to the trade of soldier as Trooper Watney. A few weeks later Guildhall was bombed and the record of my Freedom was destroyed with a multitude of others.

The Mercers is one of the Great Twelve of the 79 City Livery Companies. It dates from Saxon times, with records going back to 1190, and its roll has included such diverse personalities as St. Thomas à Becket, Dick Whittington, and Queen Elizabeth I. All the Companies engage to some degree in charitable work, and the Mercers helps to administer, with the rest of the Twelve, an income for charity of more than £400,000, in addition to specific educational trusts amounting to as much again. Like the others, they no longer have any trade or commercial

interests. This means that at the Quarterly Courts I vote on various domestic items but chiefly to approve the disposal of charity income.

For this I receive a fee of four guineas and enjoy a glass or two of good sherry with a slice of fruit cake. The whole proceedings, including Chapel, and on this occasion an address by the Lord Mayor of London, takes a little over one hour.

It is interesting to recall some of the people who have contributed to the Company's coffers:

In 1508 John Colet, Dean of St. Paul's, was admitted to the freedom of the Company and conveyed to it certain land from which it could maintain a school. That was the start of St. Paul's School which has been maintained intact by us for four centuries. Then in the reign of James I the Earl of Northampton, though not a Mercer, bequeathed almshouses and estates at Greenwich and elsewhere which we still maintain. One of our big responsibilities is the maintenance of Dick Whittington's estate – he was Master of the company three times and Lord Mayor of London four times.

Because of his bequest we keep 28 elderly ladies of reduced circumstances in separate homes on Highgate Hill looked after by a clergyman, a matron and a nurse. The Freedom of London which goes with the freedom of a livery company is a privilege which, for those who wish to exercise it, has considerable political potential. For alone among local authorities in this country the Corporation of London (which consists of Freemen) through its Common Council, has the power of passing its own Acts and governing its own constitution and the right of appointing its own justices. But there are no party politics in the City. We are not elected as Aldermen or Councilmen according to the strength of contesting political parties.

We elect the Lord Mayor, the two Sheriffs, the City Chamberlain and some other officers. We also elect two Bridge Masters. Their jobs are a sinecure for which they receive £25 a year. They do not actually look after the four bridges within the City – but neither do the ratepayers. Tower, London, Southwark and Blackfriars bridges are maintained out of the revenues of the Bridge House Estates. It was this wealthy trust, of which we of the Corporation are the trustees, which built Tower Bridge.

We also elect the auditors – professional, but always liverymen – to keep an eye on the accounts. Lastly we elect the Ale Conners. They are supposed to walk round the City once a year before Brewster Sessions and check that the publicans are selling good beer. This is an ancient custom which has, sadly, fallen into disuse of recent years and they now do little or nothing for their pay of £10 per annum, although there is a move afoot among the Conners to elevate the office to its former importance. They could perform a truly public service!

It is still possible for a boy between the ages of 14 and 21 to serve an apprenticeship if he can find a Freeman to bind him, and so become a Freeman himself. He must sign an indenture which has some very strict clauses in it and if they are altered in any way the indenture becomes null and void.

It is perhaps easier, if you want to be a Freeman of a kind, to obtain it by Redemption. That is to buy it. It costs 3 guineas and application forms can be had at the Chamberlain's Court, Guildhall, EC4. If you have political ambitions it is a small fee to pay.

It does not give you quite the same privileges as those enjoyed by the Livery but at least your children will get preference as paying pupils on the waiting list of one of the Corporation's schools and Freemen and their wives, and the widows and daughters of Freemen can, if in need, be admitted to almshouses.

Finally, a warning: the belief that a Freeman can get drunk within the City boundaries with impunity is false, as friends who tried have discovered . . .

WHAT PEOPLE ARE WEARING IN TERYLENE

Fashion by Shuna Harwood

Judy Hornby, Public Relations Officer for Wallis, wearing a navy fitted sailor jacket and white Terylene bellbottoms, both from Wallis.

WHAT PEOPLE ARE WEARING IN TERYLENE

continued

Judith Jackson (right), wife of rally driver Peter Jopp, wearing a white Terylene trenchcoat by Maggi Shepherd. Judith reports for the BBC-2 programme "Wheelbase".

Maxine Audley (above left), who is appearing in *Present Laughter* at the Golders Green Hippodrome, now in its final week after a most successful run in the West End, wearing a navy Crimplene dress by Lerose.

Mrs Terry Downes, (left), wife of the boxer, bookmaker and actor. She is busy looking after their three children in Mill Hill Village while, with Sharon Tate, Terry is filming *The Vampire Killers* in Italy. Her Crimplene dress is in white and red and was designed by Louis Feraud for Rembrandt.

Zarrina Kurtz (above), wearing a white Crimplene suit by Susan Small Casuals. She is married to Anthony Kurtz, a doctor who is a goldsmith in his spare time and made the bracelet she is wearing.

Susanna Voyle (left), aged 22 months, wearing a navy and white striped Terylene voile dress by Popchicks. Susanna is the daughter of Mr and Mrs Dilwyn Voyle.

Sally Callender (below), wearing a navy and white Terylene dress by John Marks. While searching for a job, she is helping her sister out with cooking directors' lunches.

Shaiesta Nazemi (left), who with her partner, Dairine O'Kelly, designs and makes clothes under the name of Dara and Shi, wearing one of her own designs in white Terylene.

Adriana Novis (left) photographed outside Fenwick, where she works, wearing a fawn-colored Terylene and cotton raincoat, by Pakamac. The saddle stitching is in dark brown, and the shoulder guards are reversible. Adriana makes almost all her own clothes.

Margaret Piercy (right), wearing a black Crimplene party dress with harlequin top, by Lerose.

Continued overleaf

WHAT PEOPLE ARE WEARING IN TERYLENE

continued

Girsha Reid (right), recently married to David Reid, the television producer of *The Power Game* and *Play of the Week*. She is also in television and works as a production assistant on *The Power Game* and *Knock On Any Door*. Her Crimplene dress is turquoise and is made by Strelitz. The beautiful topaz flower pendant was a wedding present.

April Wilding (right), actress, in a Terylene crepe navy dress by Hildebrand. She is making a film called *The Windmill Girl Story*, to be released shortly, in which she plays one of the lead Girls.

Justin Harwood (above), 18-mont[h] son of our Fashi[on] Editor, wearing a tartan Terylene coat by Rob Roy

Liz Glazebrook who is expecting her first baby in the middle of A[pril] wearing a blue a[nd] white striped Terylene lawn dress from Just Jane. S[he] used to be a journalist and w[rote] articles for *The Daily Telegraph* Colour Supplement. Her husband lectures two days a week on liberal studies at the Maidstone Colleg[e] of Art, and is also writing a book on modern art.

THE NEXT PRIME MINISTER?

No, it's Charlie Drake delivering a flea to 10 Downing Street in a scene from *The Battersea Miracle* by Wolf Mankowitz. The play will be broadcast on 26 March as one of the offerings of ABC-TV *Armchair Theatre's Season of Comedies*, starring Charlie Drake, with Edward Burnham, John Barron, Robert James and Patrick Troughton.

In it a circus clown discovers a talking flea, "a sort of Messiah," says Mankowitz. The flea spreads its message of peace and good will with such success that it aims to influence national politics. Charlie Drake, as the clown, gives virtually a solo performance, with Patrick Troughton (who is never seen) speaking the voice of the flea.

"The idea came about," says Mankowitz, "through a chance meeting with Charlie Drake. We were discussing stories, and as I was telling him this one, the character of the clown – which I had been thinking about – crystallised for me. It was obviously *him*."

In a part tailor-made for him, Drake gives, Mankowitz feels, "one of the most brilliant character performances I've ever had an actor do in one of my plays. Monologue is extremely difficult to do, and in such a demanding role Charlie is superb."

HEADLINES

Easter is Bonnet Time . . . but that "Granny hat" on the cover is a marvellous exception to the 1966 rules. Spring make-up is important too.

Yellow straw hat (*below right*) with upturned brim banded in navy, by Chez Elle. 17 guineas at Liberty and Fenwick. Plum straw with versatile brim (*below left*) by Otto Lucas Junior. About 6 guineas at Harvey Nichols.
Natural, glowing look (*below left*) from Harriet Hubbard Ayer. New spring colouring called "Femme Gazelle" uses liquid film foundation "Beige Rose" and same shade powder (Ayer Pink No. 1) on cheeks, and "Beige Gazelle" lipstick.
The new express eyeliner can be removed in two seconds and a black one was used here with black Super Long mascara, brown eyebrow pencil

and "Pearly Beige" eyeshadow.
Make-up (*below right*) by Max Factor. The foundation is Sheer Genius "Tempting Touch" under "Translucent" Creme Puff and brightened with "Amber Coral" cake rouge. Eyes made up with grey eyebrow pencil, grey mascara, grey cake eyeliner, the lids highlighted with "Fair" Erace and shadowed with grey eyeshadow. Finishing touch, brown fashion lashes.
The lipstick is from their new range and called "Petal Satin" frosted with "Cinnamon Frost".
Liberty, Regent Street, W1. REG 1234.
Fenwick, New Bond Street, W1. MAY 9161.
Harvey Nichols, Knightsbridge, SW1. BEL 5000.

Beautiful navy straw stetson (*left*) with blue, pink and white band by Peter Shepherd, £4 7s 6d at Woollands.
Make-up by Max Factor again.
Woollands, Knightsbridge, SW1 BEL 6000
Beige and white leather Breton (below) tied under the chin, by Chez Elle. About 20 guineas at Harrods and Liberty.
Make-up by Helena Rubinstein. "French Beige" Silk Tone Foundation under "Golden Cognac" Silk Face Powder. Lipstick colour is "Apple Blossom", and "Coral Tone" Silk Tone liquid rouge on the cheeks. For the eyes, we used black waterproof liquid eyeliner, black scimitar long lash mascara, brown fashion brow eyebrow pencil and black pearl eyeshadow.
Harrods, Knightsbridge, SW1. SLO 1234.
Liberty, Regent Street, W1. REG 1234.

White gabardine "gangster" hat (*above*) with red, white and blue striped band, by Edward Mann. 2 guineas at Harrods and Peter Robinson.
The make-up is Richard Hudnut's new idea for spring faces. The base is Flatter Glo Tinted Foundation "Petal Pink" over Cream of Cactus moisturiser and dusted with Cloud Silk powder, again "Petal Pink". Bright pink bloom cream rouge for the hearts.
Harrods, Knightsbridge, SW1. SLO 1234.
Peter Robinson, Oxford Circus, W1. MUS 7700; Strand, WC2. TRA 7890.

Easter beret (*below, left*) covered in lilac flowers. 8 guineas at Clara Reid. Make-up by Max Factor.
Clara Reid, 23 Sloane Street, SW1. BEL 2544.
White straw hat (*below*) with the Baby Doll look, which is much in evidence in Paris.
This is by Edward Mann and costs £1 19s 11d at Dickins & Jones. Again, Richard Hudnut make-up.
Dickins & Jones, Regent Street, W1. REG 7070.

Photographs by Peter Akehurst

POP GO THE STARS

How many of these 13 stars can you identify? John Gielgud, Rod Steiger, Margaret Leighton, Milton Berle, Jonathan Winters, Roddy McDowall, Robert Morse, Liberace, Robert Morley, Anjanette Comer, Robert Eastman, Dana Andrews and Ayleen Gibbons are all represented in Sam Kirson's montage from *The Loved One*, Tony Richardson's long-delayed and controversial film of the Evelyn Waugh novel. Belgian-born Kirson was brought up in the tradition of fine art and became an illustrator: he feels that "pop" art shouldn't take itself so seriously. "It belongs to the world of editorial-advertising, not the museums," he says. *The Loved One* opens at the Empire, Leicester Square, early in April.

The Birds and Beasts are there...

So come to the Easter Fair in Battersea's 37 acres of fun

says HUGH BLACKWELL

Big Dipper ★ Water Chute ★ Crazy Cottage ★ Ghost Train ★ Galloping Horses ★ Satellites ★ Mirror Maze ★ Helter Skelter ★ Haunted Gold Mine ★ Dive Bombers ★ Fantastic World Cruises ★ Flying Saucers ★ Slot Palaces ★ Speedway ★ Go-Kart Racing ★ Dodgems ★ Round-a-Bouts ★ The Big Wheel. . . . Hooray! The silly season has begun. The daffodils are out; spring is here – and Battersea Fun Fair opens on Easter Saturday, 9 April.

It's hurdy-gurdy, candy-floss and toffee-apple time again. Come and see Old Brighton as grandpa used to see it. Step inside and see the sex kitten Yette, the abominable snowman Adam, and Eve, the only mermaid in captivity – and if you don't laugh, then go and see a doctor. From now until Sunday, 2 October, it will all be happening on the South Bank. £8,600-worth of electricity will be burned up by 1½ million fun- and laughter-seeking people from all over the world, all of whom will click their way through the turnstiles into the Fun Fair's 37 acres of riotous colour and noise.

The Water Shute, screamingest ride of them all.

Controversy

Battersea Fun Fair has had a turbulent history and has been actively opposed by the Chelsea Borough Council, 417 staid Members of Parliament, The Lord's Day Observance Society, The British Council of Churches, and the Free Church Federal Council. It has been running every summer season since 1951 and is now in its 16th season. It opened late and badly in debt amid furious controversy – the Bank of England warned that the residue of counterfeit £1 notes printed by the Nazis were stockpiled in London and were being circulated at the Fair. Superstitious workmen refused to paint the candy-striped pagodas green because it was bad luck and no one thought that the Fair would last more than one season. But . . . 37,000 tulips blazed a welcome and the people kept on coming. It was boom time for The Showman's Guild.

By mid-August, 1951, some 724,082 passengers had taken round-trips on Roland Emmett's ingeniously improvised 500-yard-long miniature railway, running from Far Tottering to Oyster Creek. At peak hours S and B Miniature Railways Ltd – who managed to avoid nationalisation – had their three non-standardised locomotives (Nellie, Neptune, and Wild Goose) leaving at intervals of 2½ minutes, capacity-packed with half-fares.

It was, as Sir Denys Lowson (the then Lord Mayor of London) said before the fireworks went off and they set alight to the Thames, "a tremendous success." 8,031,321 people went to the fair in the six-month season – and yet they had doubts about whether to open it the season after!

One major attraction is Mr Guy Sheppard's £15,000 kinetic grotto. Four caves full of sensory stimuli represent the four elements: fire, air, earth and water. The first, air, is filled with winds and sounds of winds; the mournful and eerie North wind, pine-scented from the forests, carries with it the distant sound of hungry wolves. The East wind smells of spice and incense and sounds like temple bells and giggling Geisha Girls. The South wind whoops and smells of dank tropical vegetation and deserts. The West wind is filled with the scream and shriek of seagulls and smells of seaweed, salt and ozone.

Treacherous

The cave of fire is a crater of steaming, bubbly, treacherous lava; flames lick up the walls and the cave is filled with the sound of distant eruptions. The earth cave is hung with stalactites, luminous and glittering, and lit by changing coloured ultra-violet lights and smells of peat and moors and mud. The last cave, water, is lit by ultra-violet lights that give a rippling effect of walking underwater through a coral-reef. But walk out of this wonderland and you walk into the screaming, wheeling, brash, beastly-to-some, world of reality, rubbing shoulders with leather-jacketed Rockers and their birds from the suburbs and beyond. They arrive on their bikes for a bit of a barney, with massively organised parties for the frail and elderly, filing endlessly out of squads of Brighton-rock-pink coaches from as far away as the Midlands, their object being to spend their savings on plastic beads and dolls and tin trinkets, tea in cardboard cups and sugary nothingness on sticks.

Brigadier E W Pert, ex-Royal Engineers, is managing director of this turbulent one-fifth of Battersea's parkland. It is his job to rule the unruly and organise the whole show generally – from pets with problems to wildcat strikes. This year he is expecting a record attendance. "We should top the two million mark by the end of 1966, what with the World Cup coming in the middle of the season," he says.

Also in the middle of the season is the Gala Day – visited by hordes of film stars, which is organised by the Variety Club and the *News of the World*. This year's Gala Day is 7 May and the entire proceeds, as usual, will be handed over to charities for under-privileged children. The presentation will be made by Ian Carmichael.

So all is set. The gardens will soon be busy festivalising, when you will be able to enjoy yourself from 2 pm until late in the evening every day of the week, including Sunday. But if the noise gets too much to bear, or the excitement is just too much, or if your money runs out and you can't hock your prizes, there's always four more fifths of the park reserved for peace and quiet.

The Battersea Fun Fair will be opened at lunchtime on Easter Saturday, 9 April, by Margaret Lockwood and Richard Todd, and they will stay throughout the afternoon.

LIFE BEGINS AT 30

Because of the spectacular success of the beat groups, teenage authors and the students just out of art school, it is easy to assume that all creative people are under 30, and that, in a society obsessed with youth, the over-30's are relegated to discovering, writing about, exploiting and envying these youthful prodigies. But in the last ten years there have been revolutions in this country other than the rise of the Beatles and the shortest skirts in the world. Most of the changes have been visual, in the fields of sculpture, painting and design. The leaders are over 30. They tend to mistrust the over-eager application of their ideas, to hate the labels we give them. Some want to be left in peace. But all of them are deeply involved with creating, out in front, where things are happening.
by **CAROLE D'ALBIAC**

Jean Muir: Aged 32, Jean Muir is tiny, dynamic, with enormous eyes and smile. In the midst of the Courrèges/Ungaro trend which has swept and almost monopolised the country, she has continually and successfully kept a "prettiness" trend going. Whenever journalists needed an illustration for prettier, wearable, simply feminine clothes to back their forecasts for "The My Fair Lady Look" or "The Viva Maria Look" they used her designs.

She started the firm Jane and Jane four years ago, having worked in Liberty's, where she learned her love of extravagant fabric, and in Jaeger's, where she learned a basic simplicity of design. She aims to design for the woman between 20 and 40, and says that she prefers the words gentle and even ladylike to pretty, which may have been used too much. She has a considerable following in America, and – most recently – in Australia.

"Chic" is a word she often uses. "I like to feel that my clothes will look good anywhere, not be limited to just one country. Chic is international." She has had to fight the rigid division in the trade between "dressmaking" and "tailoring." A lot of her designs for suits and coats have been greeted with a supercilious, "Oh, but that's dressmaking." She says: "There are so many people who won't change. It's going to be done, but it takes time."

R B Kitaj: Aged 33, R B Kitaj studied painting in New York and Vienna, and came to England seven years ago. He worked at Oxford and at the Royal College of Art, with considerable impact in an art form which has been called variously new realism, new figuration, and new dada – terms, he says, "more starkly correct than pop art.

"My whole development was American," he says, "but I hadn't made anything interesting until I came here. I think that painters do emerge more vitally after they are 30, and I just got a little older. Whatever I felt about painting has never been as crystallised as it is now. Probably the great tendency in art in the last 50 years has been to react historically to precedents; for 50 years we have reacted historically to cubism. I am included in this because I have been touched, perhaps beyond repair.

"A hundred years ago, when painters started to starve in garrets, they became alienated from society, and began to feel they were doing things too beautiful to understand. It would seem to me that it is time now to confront history. I wouldn't mind lessening the gap between art and people, to hope for an allusive art. There are psychological tensions that have been treated in films and novels which I don't think need to be excluded from the realm of picture making, like the tension between a man and a woman, and even politics, traditionally abhorrent to the abstract painter."

Letizia Adam: Roman, in her thirties, Letizia Adam is very beautiful. She came to this country 12 years ago when she married Ken Adam (designer of the Bond films and *Funeral in Berlin*). She designs handbags, both the luxurious, expensive kind that sell in Aspreys, Fortnums and Regali, and the cheap, mass-produced kind. She is adviser to Marks and Spencer's handbag department.

"I adore London," she says. "It is the most bubbling city. The designing is excellent here, even if there are a lot of gimmicks. I feel they haven't always got a happy medium between the new extremes and what there was before – dowdiness. A handbag is your visiting card. In Italy every woman is terribly conscious of accessories before she does the mink. I am very angry when I see a woman in a mink coat and a handbag without shape."

She uses crocodile, in a gutsy, sporty way, saddle leather for feminine, business-like bags, and a lot of fabric. The emphasis is always on simplicity; she says that is harder to do. And she is thrilled when she sees one of her mass-produced designs in the street – "It makes me feel I am the Queen of England. I think I have helped to modernise them, to give them shape and colour. I wanted to get away from all the checks and tartans, and plastic which looked like a dead soul. I have tried to improve the appearance of plastic. Some things I find a struggle. In the provinces you sometimes find a brick wall, and I can't ever say: 'That's what's selling, that's what I must give them' – you have to be a perfectionist in order to achieve half-way."

Max Clendinning: In his mid-thirties, Max Clendinning, from County Armagh, an architect by profession, started to design furniture 10 years ago. His chunky, sculptural, painted furniture has spearheaded the reaction against Scandinavian modern. He lives in an Early Victorian house in Canonbury, its rooms alternately white, silver, brown. As an architect he says that he sees furniture "as an integrated part of building; it must never look as if it's an afterthought. Adam had this overall interrelation of design, When he designed a room he did everything in it. My idea of painting furniture was to link the colour with the colour of the room. For this room I made it white, because I wanted the room to be white. All the furniture I make has curves, a melting away, a softening of the edges."

He has painted furniture white, cream, red and black; now he is doing blue, emerald green and purple. He is also making a new convertible chair, from which side and back cushions unslot, so that three of the chairs can be transformed into a settee, wall units or folded into very small boxes in a cupboard, out of the way for a party.

"The same influences affect all designers," he explains. "You don't produce something in a vacuum, you carry on a link. This is the space age, and there must be new influences. In fashion the clothes of Ungaro are built with the same flexibility; all design changes with the way of life."

Joslyn Tilson: Aged 31, Jos Tilson studied sculpture at the Bath Academy and met her husband, painter Joe Tilson, while she was travelling on a sculpture scholarship. She is a lighthearted innovator – kept busy by two children – and designs inconsequential things for her own pleasure. Six years ago she made ties for her husband – in Liberty fabrics, floral, geometrical, wildly coloured, then thin ones with enormous spots, zigzags, castellated ties cut into shapes, black with thin gold thread, some all gold, some all sequinned. She found she was selling as many as she could make; the boutiques who for years had said they could not sell them were crying out for more.

"I decided that I'd either have to run a business with a factory, and keep rushing round in search of fabrics a step ahead of everybody else, or do something that I just enjoyed," she says. "Besides, I think that the people I designed ties for don't wear ties any more – they wear gorgeous frilly shirts or polo necks. I like making accessories – gimmicky, throwaway things. People started to take ties too seriously."

So she turned last year to the arch-consumers of frivolities – women – and made a series of all-sequinned tops, of paillettes. This year she decided that the obvious thing to do was to make them bigger, so they are two inches in diameter, in all-silver, or blue and yellow or pink and yellow acetate, and they are selling in the trend-setting boutiques. "I want to make expendable things that you just wear to parties three times and then throw away – nothing to be taken seriously."

Anthony Caro: For Anthony Caro, the greatest influence in sculpture since Henry Moore, even change *is* too strong a word: he feels that art is accretion, not violent change. He trained as an engineer at Cambridge and only when he had qualified did he go to the Royal Academy. He has taught for 12 years with considerable influence at St Martin's School of Art, with a break to go to America. At 41, he can claim – though he does not – to have liberated a whole generation of young sculptors.

His direct, usually very large, steel and aluminium sculptures have a new conception of space, to which size is vital because it relates directly to the size of people. He feels that the object must be valid in its own terms; he doesn't want his sculpture to need props. He says: "It doesn't have to be made of precious material, or put on a base on a piano, or on a pedestal in Trafalgar Square. It simply has to take its chance in the world we live in. It either moves you or it doesn't."

Wary of publicity, mistrustful of the accelerated speed of acceptance of the artist for irrelevant reasons – because he feels that anything that is not a direct response to looking at the work is irrelevant – he wants breathing space and time to work alone, but in sympathy with a group of friends. These include sculptors like Philip King, William Tucker, Michael Bolus, Isaac Witkin, David Annesley and Tim Scott – all of whom showed at the Whitechapel Younger Generation show last year – and others.

continued

Bridget Riley: In the last two years, Bridget Riley, 34, has inspired, and been plagued with, more imitators than any other artist. The contrast between her vibrant perceptual abstractions – not all of them aggressive, some are extraordinarily peaceful – and the plagiarised, watered-down versions of op art seen on mugs, watch straps, earrings and window displays, is extreme. Thousands who have never seen her paintings cherish these tokens of trendy abstraction in their home and about their person.

She has struggled against the vulgarisation of optical art. She says: "I don't think there's anything wrong with someone understanding a principle of work, absorbing it, and applying it freshly to their own particular craft or problem, because it will become entirely different. But imitation, taking something essentially immobile and made for a flat surface and wrapping it round a human being in a different dimension, inevitably fails miserably."

She had a solo exhibition at Gallery One in 1962 and 1963. Since then she has exhibited in group shows in England and America, making her début in New York last spring at the Richard Feigen Gallery. In this country, her name is synonymous with the most experimental kinetic art.

"I think it has become clear that development is cyclic, and as you gain something you lose something else," she says. "The fundamental problems are re-phrased, re-presented, re-cast by each movement or period." In England publicity bears very little relation to patronage. Nearly all patronage is public – benevolent, but public. The artist's traditional, struggling obscurity has been replaced by a mass of largely half-digested impressions.

"Artists used to have a philosophy by which they tried to protect themselves from indifference or hostility but they have now to formulate a new one to cope with approbation and demand," she explains. "It seems to me at present that an artist can make one of two choices: either to become a public entertainer or to resort, as James Joyce recommended, to silence, exile and cunning."

Sean Kenny: At 35, Sean Kenny seems the most pessimistic of innovators. His designs for the theatre have become legendary, but he is temporarily, perhaps through caring too much, disillusioned with the theatre. "It may be half of it is Irish," he says, "they have a sense of death and pessimism. Man has an enormous and beautiful framework to use and what has he achieved? Nothing. It's as if we're not moving. The designer only comes half-way into people's lives. The theatre has little effective voice; a stage designer is like a hornplayer, he sometimes gets the right note.

"An architect designs buildings, but does not build them. He simply co-ordinates experts on different subjects, and if the building came out as he'd designed it, he'd be a lucky man. And who thinks of the child who looks at a book for the first time? Who does anything for him in art? And how else do we begin to know things that are ugly? We have only 34 years left in which to achieve something in this century."

Kenny works with a group of six other designers he has picked: an American, an Australian, a Yugoslav, two Englishmen and a Welshman. He says that he prefers to talk to people who think the same way and are trying to do the same things rather than to people in pubs. The Group is designing a large part of the British Pavilion at the World Fair, 1967 in Montreal, and, also for the Fair, a six million dollar Ghost Ride into outer space, surrounding people with space ships, satellites, galaxies, and the sounds of space and then on finally into a volcano.

The whole project has been philosophically and symbolically conceived. Says Kenny: "Out of the future into Hell. We are taking people through experiences they would not otherwise have in their lifetime; they have to be entertained and enlightened. We are trying to examine man himself and what he's about."

Shirley Craven: Aged 31, Shirley Craven is married to designer Bernard Holdaway, whose cheap, disposable furniture of compressed material is on show at the Ideal Home Exhibition. She came to London from Yorkshire 10 years ago, is passionate about London and thinks that the provinces in most cases are not just behind, but that a lot of things never get there at all. She trained as a textile designer at the Royal College of Art and for six years she has been buyer, a director and a designer for Hull Traders.

She produces one or two collections of textile designs a year, of which about [illegible] are designs she has bought, and about four are her own. She says she uses "every colour under the sun. Colour is something that never changes – I have always used the same colours."

What has changed, is that more designers are being used in industry on different levels, and, very gradually, they are gaining more control over what the end-product looks like, though it is still common practice for a firm to change the colour of a design they have bought to make it look more commercial. This, she believes, should be resisted at all cost by the designers. Only then will the public have the opportunity to choose something original.

"It only needs one person to produce something and it rubs off on other things," she says. "Do you not think that the public is always thought to have worse taste than it has? I'm very much against forcing my opinion on anybody else, but I do believe in just putting it there and seeing if they will buy it. I think in the last few years they have been given the opportunity to change."

Change to what? She is opposed to giving designs and styles labels – "If you put things in categories they stick even when they're not true." On her walls, used as paintings would be, are her textile designs in bold colours: purple, orange, pink, green, in wavy lines or broad reaches of colour. She doesn't like curtains, or wallpapers or carpets – she says she is against applied pattern, and adds: "I have a horrible feeling that it won't be long before printed textiles, as such, will be obsolete. We're moving into such a machine age – I think it's terrifically exciting. But if we knew where we're going we'd probably be dried up."

THE BIG SHOP ON THE CORNER

Working wives have a particular shopping problem to face up to. They have to do their shopping in the lunch hour, and they have to do it quickly; which means that more and more women have come to think of the food-hall in their nearest department store as their local grocer-butcher-fishmonger. Beginning this week is London Life's *two-part look at food-halls . . .*

by ANGELA INCE

Picture by John Benton Harris

Ba kers, Kensington High Street, W (WES 5432).

Ba ker's food-hall covers 15,000 sc are feet, employs 80 assistan s, and sells nearly 50,000 eggs ea h week. Its grocery depart- me nt is vastly comprehensive. Yo u can buy there boneless go se, tinned snails, southern ya ns, tins of crepe suzettes, Co nish game hens, caviar, clams an oysters, as well as 150 va eties of jams and preserves.

The delicatessen counter fea ures 50 different kinds of co ked meats including 20 kinds of alami. The food-hall also sells fish and fresh vegetables, biscuits (500 types), flowers and wines and spirits. Photographed above is Mr Harry Nichols, Meat Buyer for 20 years, with four of his staff.

The Army & Navy Stores, Victoria Street, SW1 (VIC 1234).

In 1963 the Army and Navy converted their food store into a self-service store, though they still have service at speciality counters like tea and coffee, butchery, fish and cheese. They have noticed recently a big upswing in interest in exotic and unusual food, and they put this down to foreign holidays and TV advertising.

"People are more aware of food these days," says Mr Charles, Food Group Manager. "Italian food is very popular, which coincides with the popularity of Italy as a holiday country. And one of the biggest increases in sales over the past few years has been in coffee, which again is a habit picked up from the Continent."

It is difficult to think of any food, from a basic loaf of bread to exotic tins of Chinese food, that you can't get here. Noticeably good is the meat counter, and the fresh fruit and vegetable department.

Civil Service Stores, The Strand, WC2 (TEM 1212).

The Civil Service Stores started selling food 100 years ago. It began when a group of post office workers bought a tea-chest and sold off the tea in small lots among themselves. It now carries a staff of some 35 people, and takes its customers from the Temple, the banks, and offices in the district. Mostly women, they say, but quite a few men shop there at lunchtime.

They sell a selection of high-quality groceries, and are noted for their wide selection of honeys, their health food displays, and exotic delicacies such as special Chinese foods. They have noticed over the last few years a swing in popularity towards American foods, sauce mixes and sauces, herbs and spices, and a taste in Continental foods resulting from foreign holidays.

Fenwicks, New Bond Street, W1 (MAY 9161).

Fenwicks began their food-hall in 1962 as a service to customers who come into the store to buy fashion, reckoning, rightly, that very few working women have time to buy a dress and then go somewhere else to shop for food in under an hour. They describe their food-hall as a complete small supermarket, selling basic domestic foods and with a very good delicatessen department.

As well as food to take home and cook for supper, they do a large trade in raw materials for quick lunches. Yoghourt, the working girl's great standby, is a substantial seller – more than a thousand cartons a week. They provide a tactful shelf of slimming foods, and run a special slimming fortnight every year. Next to the supermarket is a coffee-and-snack counter.

EYES IN HIS FINGERTIPS

Although his work does not betray the fact, artist Gordon Stent is blind. He has overcome what, to most people, would be an insurmountable obstacle by a system he has evolved during the three years that he has been painting.

Mr Stent, 54 – those are his hands on the right – was blinded by injuries received as a wartime pilot. Someone told him about a blind American artist and, full of enthusiasm, he got in touch with him and received written details of how he went about painting. Arrangements were made for Stent to go to America to learn at first hand. Unfortunately the American artist died before Stent had time to make his pilgrimage. "I was told that I was the only person who had ever learned anything from him," says Stent, "so the responsibility fell on my shoulders."

Undaunted, Stent started painting in Savannah in Georgia, and it was not long before he was staging his first one-man exhibition. From this successful first venture – President Johnson and the Queen were two of his first customers – Stent embarked on a lecture-tour of the States. In all this time – you might almost call it his apprenticeship period – he developed an elaborate method that allowed for depth, shading, perspective, proportion and balance.

Everything is painted from memory, and – perhaps surprisingly – Stent shows absolutely no interest in abstracts.

Trying to uphold his responsibility Stent is now passing on his special gifts to other people who have suddenly found themselves blind. One of his pupils is Christopher Buchan, 20, pictured with him on the right. Buchan used to be a steward on the *Queen Elizabeth* before he was blinded in a car accident.

This is how Stent goes about the job: he draws on paper placed on a soft base, using a stylo with no lead, and to the trained fingers of the blind artist this invisible outline acts like a braille painting. On to this he paints with his oil-based pencils. Herein lies the art within his art . . . harnessing his sense of touch to creative workmanship.

"In the fingers of the blind there is a wealth of dexterity," he says. His pictures prove it.

THE WEEK AHEAD

DISCS

Cilla Black's wish has come true and she has had a Burt Bacharach rumber written especially for her. Called *Alfie*, it is released by EMI on 25 Mar. . . . *You Don't Have to Say You Love Me* is the title of Dusty Springfield's latest disc, which Phillips are releasing on 25 Mar. Dusty says this is an Italian song which she heard at the San Remo Song Festival and she liked it so much that she moved Heaven and earth to bring it back to record over here. . . . Also due for release on 25 Mar, this time on the Decca label, is Chris Andrews's *Something On My Mind*, and Crispian St Peter's *Pied Piper*, which is an excellent follow-up to his last big hit, *You Were On My Mind*. . . . From Pye comes *You've Got The Power Of Love*, which the Everly Brothers have just cut. . . . Top pop singer Anita Harris reviews another batch of LPs on page 58

BOOKS

This week Macgibbon & Kee publish a short novel by Henry Miller, called *The Smile at the Foot of the Ladder*, with his own illustrations on the cover (*above*) and to the text. There are two new novelists of note, Eva Tucker, who lives in Wales and has written a story of a modern marriage, and Fernando Arrabal, who has written a surrealist story of a dwarf and two lesbians. For more news of books, and a list of paperbacks out this week, see page 50

SPORT

Sports fans could wish themselves the ability to be in three places at once on Saturday. At Cardiff to see the Rugby International between Wales and France; at Putney to see the start of the Boat Race; at Aintree for the Grand National. Michael Wale offers his tips for both the Boat Race and the National on page 60 where he writes about the University crews in training and presents the week's diary of sporting events

THEATRE

It's an all-Italian and all-Pirandello week at the Aldwych when Rome's Compagnia dei Giovani arrive for their contribution to the World Theatre Season. They are presenting first Pirandello's classic *Six Characters in Search of an Author* and next, its companion piece, *The Rules of the Game*. Both productions are directed by Giorgio de Lullo and Rosira Flak. Romolo Valli and Elsa Albani head the company. There is a simultaneous translation system available for this season. In awe and wonder the rest of the West End lies low for a while with nothing opening by many established favourites going strong. J Roger Baker takes a look at the *other* match-girls on page 44

MUSIC

Now that the GLC have decided against the proposed South Bank opera house – because rocketing costs from £2.3 million in 1962 to a current £13 million would have landed the GLC with an unwelcome £10 million debt – it looks as though Sadler's Wells is going to remain at its Finsbury site for a good many years to come. Richard Last, on the other hand, does not think that all hope should yet be abandoned for the imaginative South Bank scheme. He also discusses (on page 51) the Barbican's go-ahead plan to build a 2,000-seat concert hall, which will become the permanent home of the London Symphony Orchestra – the first non-government-controlled orchestra to be so honoured. Also a comprehensive guide to London's orchestral concerts, ballet, opera and recitals

FILMS

Five films open this week, all within a garland or a stone's throw of each other. *Alfie*, the official British entry for Cannes, opens at the Plaza Piccadilly with Michael Caine as the womanising hero. *Carry On Cowboy* furthers a famous tradition at the Carlton; *The Ugly Dachshund* and *Winnie the Pooh and the Honey Tree* cater for the Disney audience at the Prince Charles. Morecambe and Wise's second screen comedy, *That Riviera Touch*, comes to the Leicester Square Theatre and Debbie Reynolds as *The Singing Nun* glides into the Empire. Film reviews, programme times, West End and provincial cinema guides from pages 46 to 49

TELEVISION

Gerald Flood (*below*) meets his danger point in Lisbon in *Return from Evil*, Monday's episode in the espionage series, *The Rat Catchers*, this week about the trail of a traitor exposing a man whose shadow could envelop a Continent. Your weekend viewing is on page 59 where Peter Magnus writes about the now-read-on era of British television. Faithful millions follow the inhabitants of *Peyton Place* and *Coronation Street*, but are they getting a square deal?

GALLERIES

When a work of art sets out to exploit our embarrassment and to include in itself incongruities and still remain beautiful, then the viewers' difficulties are doubled. At least one exhibition of paradoxical art is among those selected and commented upon by Keith Sutton on page 52. The picture above presents few difficulties

NIGHT OUT

6.0 pm Meet for drinks at the Merry Go Round in Leicester Square – a recreation of a turn-of-the-century pub

8.45 pm Film: Jean Luc-Goddard's *Alphaville* at Academy One, with Eddie Constantine and Anna Karina

10.45 pm Italian cooking at the Trattoria Santa Lucia in Rupert Street (Coventry Street end)

12.0 midnight Hear Ernestine Anderson and Sonny Rollins at Ronnie Scott's club in Frith Street. Watch out for the cheese sandwiches

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THEATRE

FIRST FIVE: 1 World Theatre Season, Aldwych. 2 Man and Superman. 3 Incident at Vichy. 4 Hello Dolly! 5 How's the World . . . Treating You?

Most people are now quite clear about the two musicals both on the same subject – the first women's strike, among the matchgirls. The first – *The Matchgirls*, written by Bill Owen, music by Tony Russell, directed by Gillian Lynne. The second – *Strike a Light*, written by Joyce Adcock, music by Gordon Caleb, directed by Ross Taylor. This second version goes on an extensive provincial tour and impresario Peter Bridge is hoping to take it straight to Broadway in exchange for some (as yet unspecified) American musical, implementing his policy of transatlantic exchange.

Strike a Light promises to be a musical built on a much more spectacular scale than *The Matchgirls*. Ross Taylor has never directed a dramatic musical before in quite this sense, though his experience has been strictly on the spectacular level – massive seaside variety shows, and the Wembley ice shows, which he adores, while remaining quite immune to his friends being a a touch upstage about the idea. His cast is impressive, with Jeannie Carsons playing the aggressive match-girl who leads the strike, and Evelyn Laye in the sympathetic role of Annie Besant. John Fraser

Graham Green's "Brighton Rock" to be made into a musical; music by John Barry, director Joseph Losey currently enjoying a retrospective season at the National Film Theatre.

is learning to sing and dance and the dynamic Josephine Blake has two show-stopping dance routines.

Taylor believes a musical should be a musical, that the effects should be on a large scale, that some of the songs should have a wider relevance than their dramatic context. He is, therefore, working on a number for Evelyn Laye and a chorus of policemen called *Making Friends*, which should ripple through the *Housewives' Choice* belt for some months to come.

It seems a shame that, as things are at the moment, Londoners will be unable to see this show. It opens in Glasgow on 7 April and the nearest port of call to the capital is the New Theatre, Oxford, during the week of 27 June. Peter Bridge is not yet committed to the American showing and would clearly like to set Shaftesbury Avenue on fire first. After all, there are precedents for two shows on the same story running concurrently, notably the various Greek treatments of the Orestiad and film versions of Oscar Wilde stories – and, of course, the various Hamlets.

j roger baker

WEST END

openings

M 28 Mar: **THE RULES OF THE GAME**, Aldwych Theatre, Aldwych (TEM 6404). (A simultaneous translation system has been installed for this World Theatre Season.) Author: Pirandello. Dir: Giorgoe de Lullo. Cast: Compagnia dei Giovani. 7.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruikshank, Colin Gordon, Amanda Grinling. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ANTONIO & HIS SPANISH DANCE COMPANY WITH ROSARIO, Cambridge, Earlham Street, WC2 (TEM 6056). 8.0. Th: 2.45. Sat: 5.0, 8.20. Opened 10 Mar 1966

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BABES IN THE WOOD, London Palladium, Argyll Street, W1 (GER 7373). Music and lyrics: The Shadows. Dir: Albert J. Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45); 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 30 Apr

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Joan Sterndale Bennett, Kurt Kraznav. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

THE BEAVER COAT, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Gerhart Haupmann, translated by William Rowlinson. Dir: Robert Chetweyn. Cast: Peggy Mount, John Moffatt, Russell Waters. Th, Fri, Sat, Tu and W 6.0 (ends 8.10); 8.40 (ends 10.50). Opened 3 Mar, 1966. Ends 16 Apr

BESET BY WOMEN, Prince of Wales, Copentry Street, W1 (WHI 8681). Adapted by John McAlpine from Henry Fielding's *Tom Jones*. (Production originally entitled *The Exploits of Tom Jones*). Dir: Jordan Lawrence. Cast: Keith Barron, Virginia Stride. 8.0 (ends 10.40), W & Sat: 6.0 (ends 8.40); 8.50 (ends 11.30). Opened 9 Mar, 1966. Ends 26 Mar

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Frances, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and Choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Wyndham's Theatre, Charing Cross Road (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

INCIDENT AT VICHY, Phoenix, Charing Cross Road, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Nazi persecution of the Jews in individual terms. Cast: Alec Guinness, Anthony Quayle. 8.15 (ends 9.50). W: 3.0 (ends 4.35). Sat: 5.15 (ends 6.50). Opened 26 Jan 1966

THE KILLING OF SISTER GEORGE, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A LILY IN LITTLE INDIA, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Tender study in loneliness. Cast: Jill Bennett, Jessie Evans, Ian McKellen. 8.0 (ends 10.0). Sat: 5.30 (ends 7.30); 8.30 (ends 10.30). W: 3.0 (ends 5.0). Opened 20 Jan 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Löhr, Clive Swift, Martin Jarvis. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 1.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

ON THE WAGON, Mermaid, Puddle Dock, Blackfriars [illegible] 4 (CIT 7656). Author: B[illegible]d Miles. Dir: Julius Gellner. Cast: Bernard Miles. Mon only 6[illegible]s 8.0); 8.40 (ends 10.40). Op[illegible] 6 Jan 1966. Ends 16 April

THE OWL & THE PUSSYCAT, Criterion, Piccadilly Circus, W1 (WHI 3215). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Th: 3.0 (ends 5.1[illegible]). Opened 2 Mar 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, June Bronhill, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

SON OF OBLOMOV, Comedy, Panton Street, SW1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Dir: Frank Dunlop. Stars: Spike Milligan, Bill Kerr, Valentine Dyall. Much ado about Milligan – and there's a play buried somewhere too. 8.0 (ends 10.25). W: 8.45 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse.

In Timothy Holme's new play "The Door" at the Yvonne Arnaud Theatre, Guildford, Heather Sears plays Clare, a young woman living in Assisi who is determined to follow the Franciscan Order. Margaretta Scott plays her mother. Mr Holme is the son of actress Thea Holme.

Dir Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

YOU CAN NEVER TELL, Theatre Royal, Haymarket, SW1 (WHI 9833). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 196

REPERTORY

ALDWYCH THEATRE, Aldwych, WC2 (TEM 6404). (Simultaneous translation for foreign plays is installed for this World Theatre season.) Th 24-Sat 26 Mar: THE INSECT PLAY by Karel and Josef Capek. Dir: Dr Josef Urban. Cast: The Czech National Theatre. 7.30. Sat: 2.30. M 28 Mar: See openings T 29 & W 30 Mar: THE RULES OF THE GAME by Pirandello. Dir: Giorgio de Lullo. Cast: Compagnia dei Giovani. 7.30. W: 2.30

ENGLISH STAGE COMPANY, Royal Court, Sloane Square (SLO 1745). Th 24 Mar: TRANSCENDING by David Cregan. Dir: Jane Howell. Cast: Jean Boht, Bernard Gallagher, Barbara Ferris, Roger Booth, Roddy Maude-Roxby and THE PERFORMING GIANT by Keith Johnstone. Dirs: William Gaskill, Keith Johnstone. Cast: Bernard Gallagher, Lucy Fleming, Roger Booth, Roddy Maude-Roxby, Joe Greig, David Leland, John Shepherd, William Stewart, Dennis Waterman. 7.30 (ends 9.30)
F 25 & Sat 26 Mar: A CHASTE MAID IN CHEAPSIDE by Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Tony Selby, John Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christopher Benjamin, Victor Henry, etc. 7.30 (ends 9.35). Sat: 3.0 (ends 5.5), and 7.30 (ends 9.35)
M 28 & T 29 Mar: SERGEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. 7.30 (ends 10.45)
W 30 Mar: THE KNACK by Anne Jellicoe. Dir: Desmond O'Donovan. Cast: Timothy Carlton, John Castle, Barbara Ferris, Victor Henry. 7.30 (ends 9.30)

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 24, T 29 & W 30 Mar: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 7.30 (ends 10.15). Th: 2.15 (ends 5.0)
F 25 & Sat 26 Mar: A FLEA IN HER EAR by Georges Feydeau translated by John Mortimer. Dir: Jacques Charon. Cast: Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Kenneth Mackintosh, Geraldine McEwan, John Stride, Michael Turner, Frank Wylie. 7.30 (ends 10.0). Sat: 2.15 (ends 4.45)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). ADVENTURES IN THE SKIN TRADE with Robert Eddison. 8.0. Sat: 5.0, 8.15

LAMDA THEATRE CLUB, Logan Place, Earls Court Road, W8 (FRE 7017). THE GHOST SONATA AND JACQUES OR OBEDIENCE. Th 24 Mar: 2.30, 7.45. F 25 Mar: 7.45. ANTIGONE. M 28-W 30 Mar: 7.45

THE LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE FISHERMAN AND HIS SOUL. Sat 26 Mar: 3.0 (ends 4.0); 5.0 (ends 6.0). Sun 27 Mar: 3.0 (ends 4.0). Matinee for very young children. Sat 26 Mar: 11.0 (ends midday). Adults 5s 6d, children 4s

LITTLE THEATRE CLUB, Garrick Yard, St Martin's Lane, WC2 (COV 0660). OR ELSE DESPAIR. Th 24-Sat 26 Mar: 8.0. Sun 27 Mar: 7.30. GHOSTS. T 29 Mar: 7.30. W 30 Mar: 8.0

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). A MIDSUMMER NIGHT'S DREAM. M 28-W 30 Mar: 7.45

UNITY, 1 Goldrington Street, N1 (EUS 5391). THE PLAYBOY OF THE WESTERN WORLD. F 25, Sat 26 & Sun 27 Mar: 7.45

VANBRUGH, Malet Street, WC1 (LAN 7982). MAN, BEAST AND VIRTUE. F 25 & Sat 26 Mar: 2.30, 7.30. Sun 27 Mar: 5.0, 8.15

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). PRIDE AND PREJUDICE. Th 24 & F 25 Mar: 7.45. Sat 26 Mar: 5.0, 8.0. MAJOR BARBARA. M 28-W 30 Mar: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). PRESENT LAUGHTER, with Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Th 24 Mar: 2.30, 8.0. F 25 Mar: 8.0. Sat 26 Mar: 2.30, 8.0 WHEN YOU'RE YOUNG. M 28-W 30 Mar: 8.0

LYRIC THEATRE, Hammersmith (RIV 8557). UNDER MILK WOOD. 8.0 Th: 2.30. Sat: 5.0, 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). TOWARDS ZERO. Th 24 Mar: 2.30, 7.45. F 25 Mar: 7.45. Sat 26 Mar: 5.15, 8.0. HALF A SIXPENCE. M 28-W 30 Mar: 7.45

PALACE THEATRE, Clarendon Road, Watford, Herts (WA2 25671). HENRY V. Th 24 & F 25 Mar: 7.45. Sat 26 Mar: 4.45, 7.45. A MAN FOR ALL SEASONS. T 29 & W 30 Mar: 7.45

QUEEN'S THEATRE, Hornchurch, Essex (HX4 3333). A NIGHT OUT WITH HAROLD PINTER. Th 24 Mar: 3.0, 8.0. F 25 Mar: 8.0. Sat 26 Mar: 5.0, 8.15. THE AFFAIR. T 29 & W 30 Mar: 8.0

QUESTORS THEATRE, Mattock Lane, Ealing (EAL 5184). HERCULES AND THE AUGEAN STABLES. Th 24-Sat 26 Mar: 7.45

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). LOCK UP YOUR DAUGHTERS. Th 24 Mar & F 25 Mar: 7.45. Sat 26 Mar: 5.30, 8.15. THE CREEPER. M 28-W 30 Mar: 7.45

THEATRE ROYAL WINDSOR (WK 61107). SPIDERS WEB, with Cicely Courtneidge, Jack Hulbert, Robertson Hare. M & W 7.30. T & F 8.0. Th 2.30. 7.30. Sat: 4.45, 8.0

YVONNE ARNAUD THEATRE, Guildford (Guildford 60191). THE DOOR, with Heather Sears, Margaretta Scott. 7.45. Th 2.30. Sat: 5.0, 8.

COMING SOON

28 March THE RULES OF THE GAME. Compagnia dei Giovani. World Theatre Season, Aldwych

31 March SIX CHARACTERS IN SEARCH OF AN AUTHOR. Compagnia dei Giovani. Aldwych Theatre

12 April OEDIPUS REX. Greek National Theatre, Aldwych

19 April ON THE LEVEL. Musical by Ronald Millar and Ron Grainer, Savile Theatre

26 April JUNO & THE PAYCOCK by Sean O'Casey. National Theatre at the Old Vic

FILMS

FIRST FIVE: 1 Alphaville, 2 Jules et Jim, 3 The Knack, 4 Alfie, 5 Juliet of the Spirits.

Though MGM have chosen the eclectic line "A Happy Easter is *The Singing Nun*" for the American publicity of their new film (Empire Leicester Square today), the coming of the Bank Holidays is signalled with klaxon clarity by the release of a new Disney programme. Though neither skittish nuns nor canine schizophrenia comprise *my* ideal of a Simnel diet, happiness could just as well be *The Ugly Dachshund* (U).

Norman Tokar directs this amiable, if heavy-handed, tale of a Great Dane puppy transplanted into the litter of a pedigree dachshund and who grows up (at an alarming rate) in the firm belief that he, too, is of a harmless size and strength. Dean Jones seems to be having a raw deal from Disney (*That Darn Cat* was his previous film; *Monkeys, Go Home* his next), but copes stoically with the clockwork responses of the harassed husband who must take second place in the affection of his dog-crazed wife.

There are three set-pieces of mass destruction when the fully grown Dane is accidentally let loose, but for the most part *The Ugly Dachshund* jogs along using a familiar portrait of American suburbia to raise a mild grin. The popular joke about dogs who look like their owners is given a brief airing in the Dog Show sequence, but without the wit of Disney's own cartoon *101 Dalmatians*. No Oscar nominations to carry on the tradition of Julie Andrews' Mary Poppins, but Diego – the disorientated Dane – is a strong contender for the Patsy.

Disney has been too cautious with his material of late (was it really he who said it would be impossible to Film *Born Free*?) His featurette *Winnie the Pooh and the Honey Tree* (the first of a series based on Milne) is the lower half of the bill but the more interesting.

The fidelity to the books is commendable and in landscape and character the draughtsmanship and colouring are first-rate. Milne's distinctive humour survives as triumphantly as does the memory of the books from childhood. One quickly forgives Pooh's mid-Atlantic accent while the temporary exile of Piglet and the relegation of the lugubrious Eeyore to the sidelines simply stoke up enthusiasm for the rest of the series.

david castell

Louis Malle's "Viva Maria" arrives at the newly designed Curzon Cinema on 6 April with this year's Grand Prix du Cinema Francais (France's equivalent of the Oscar).

Michael Caine plays the hell-raising, womanising "Alfie" in the film of Bill Naughton's play. Jane Asher is the youngest of an army of girl friends. The film is premiered at the Plaza, Piccadilly Circus, on 24 March.

OPENING

ALFIE (X). Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse and an overpowering rich widow (Shelley Winters), who is almost a match for him. (Millicent Martin, Julia Foster, Jane Asher, Vivienne Merchant. Col. 114 min.) *Plaza, Piccadilly Circus.* WHI 8944. Premiere 24 Mar

CARRY ON COWBOY (A). The myth of the Old West is the new target for the pea-shooters of the apparently indefatigable Rogers-Thomas team. A slight shifting of emphasis in the players from their large repertory of British comedy actors: otherwise the formula remains unchanged. (Sidney James, Kenneth Williams, Angela Douglas, Jim Dale, Joan Sims. Dir: Gerald Thomas. Col. 95 min.) *Carlton Haymarket.* WHI 3711. Opens 24 Mar

THE SINGING NUN (U). Debbie Reynolds ploughs ruthlessly through this schmaltzy musical based on the story of Sister Sourire, the Belgian nun who entered the Hit Parade with her recording of *Dominique*. Ricardo Montalban plays a kleptomaniac priest, Agnes Moorehead a testy senior Sister and Greer Garson the traditionally serene Mother Superior. Only the music survives with any real charm. (Dir: Henry Koster. Col. 96 min.) *Empire Leicester Square,* GER 1234, and *New Victoria,* VIC 2544. Opens 24 Mar

THAT RIVIERA TOUCH (U). Comedians Morecambe & Wise set out on their second adventure on film. This time, they are holidaying on the French Riviera, and suddenly find themselves caught up with a gang of crooks, and, incidentally, with the glamorous Suzanne Lloyd. The director, Cliff Owen, gives the zany couple plenty of opportunity for their special brand of humour. (Eric Morecambe, Ernie Wise. Col. 98 min.) *Leicester Square Theatre.* WHI 5252. Opens 24 Mar

THE UGLY DACHSHUND (U). Disney's Easter offering with Suzanne Pleshette fretting hysterically over the pregnancy of her pedigree dachshund and registering violent disapproval when her husband the vet conspire to slip a Great Dane puppy in with the litter. Laboured, overlong comedy with the humans eclipsed by the animal cast. (Dean Jones, Charlie Ruggles. Dir: Norman Tokar. Col. 93 min.) With *Winnie the Pooh and the Honey Tree* (U). *Prince Charles Theatre,* Leicester Place, W1. GER 8181. Opens 24 Mar

WEST END

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda*, is sent on a mission to Alphaville – city of machines and technocrats. A funny yet profound and moving comment on our society as it could well become. (Anna Karina, Akim Tamiroff. Col. 98 min.) With Chris Marker's short *La Jetée. Academy One,* Oxford Street. GER 2981. 1.50, 4.5, 6.20, 8.45. Sun: 3.35, 5.50, 8.15

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. But the real heroes are the giant tanks, ploughing their way through the countryside. Magnificent. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton St,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Odeon Leicester Sq.* WHI 6111. 2.5, 4.25, 6.45, 9.5. Sat only: 11 pm.) Sun: 3.50, 6.10, 8.30

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Blake Edwards' feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy [illegible] mix. (Col. 153 min.) *Astoria Charing Cross Rd.* GER 5385. 2.30, 8.0 Sun: 4.0, 8.0

THE GREAT ST TRINIANS TRAIN ROBBERY (U). [illegible] Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic invention in Frankie Howerd's performance: for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) *Studio One Oxford St.* GER 3300. 1.40, 4.10, 6.45, 9.20. Sun: 3.45, 6.20, 9[illegible]

HOLIDAY IN SPAIN (U). Cinerama travelogue threaded through with a comedy-thriller story. (Denholm Elliott, Peter Lawrie, Paul Lucas, Diana Dors. Dir: Jack Cardiff. Col. Cinerama.) *Coliseum St Martin's Lane* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30

THE HOUSEHOLDER (U). American director James Ivory casts a highly personal eye on the foibles of Indian middle-class life, from a story and screenplay by Ruth Prawer Jhabuala. Shashi Kapoor and Leela Naidu play a young couple struggling to reconcile themselves to marital responsibilities. A gentle satire directed at times with some uncertainty. (India, dubbed. 100 min.) *La Continentale Tottenham Ct Rd.* MUS 4193. 2.15, 5.35, 8.50 Sun: 5.40, 8.50. With *My Home is Copacabana* (U). 12.40, 4.0, 7.15

JULES ET JIM (X). Based on the novel by Henri-Pierre Roche, the story begins just before the First World War, and traces the development of the relationships between Catherine (Jeanne Moreau) and her lovers Jules (Oskar Werner) and Jim (Henri Serre). Truffaut, perhaps the most talented of the young French directors, has an instinctive feeling for

the cinema. (Showing with Varda's exquisite but facile *Le Bonheur.*) (France, sub-titled, 105 min.) *Berkeley Tottenham Ct Rd.* MUS 8150. 12.40, 4.0, 7.20. Sun: 4.0, 7.20. *Le Bonheur,* 2.35, 5.55, 9.15. Sun: 5.55, 9.15

JULIET OF THE SPIRITS (X). Fellini's companion piece to *8½*, this time in superb colour, tells the story of the soul-searching of a rather idle, middle-aged woman (Giulietta Masina) whose husband is unfaithful to her. Her haunting and surrealistic fantasies are explored with great cinematic virtuosity, but in the last analysis, the film proves as insubstantial as the apparitions themselves. (France/Italy. Col. 137 min.) *Academy Two.* GER 5129. Oxford St, W1. 12.15, 3.0, 5.50, 8.45. Sun: 5.10, 8.5

THE KNACK (X). Dick Lester's free and inventive adaptation of the play by Ann Jellicoe. Rita Tushingham plays a provincial innocent who finds herself suddenly surrounded by three men: one incredibly endowed with the knack (Ray Brooks), one moderately so (Donal Donnelly) and one painfully bereft of it (Michael Crawford). Despite its occasionally laboured visual gags, it has great vitality. (85 min.) With *Irma la Douce. Odeon Haymarket.* WHI 2 38. Pgm: 2.0, 7.0. *The Knack:* 4 30, 9.30

LIFE AT THE TOP (X). The sequel to *Room at the Top.* Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous provincial life. Amid a collection of extraordinary stereotypes Jean Simmonds gives a splendid performance. (Honor Blackman. Michael Craig. 117 min.) *Columbia Shaftesbury Av.* REG 5414. 1.34, 3 4, 6.14, 8.39. (Sat: 11.19 pm). Sun: 3.40, 6.9, 8.39

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner & Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Sq.* W1. GER 3423. 2.30, 7.45. Sat: 2 , 7.45, 11.45. Sun: 3.0, 7.15. *Royalty Kingsway,* WC2. HOL 8 4. 2.45, 8.0. Sun: 3.15, 7.30

NINE QUESTIONS ON SATURDAY (U). A Franco-Israeli production, directed by Alex Joffé, abounding in Jewish gags and whimsy. It tells the story of an old man's attempts to attain Heaven and presents Robert Hirsch with the opportunity to demonstrate his versatility by playing not only the old man, but most of the members of his family. But not even he can inject any life into this stilted charade. (Rina Ganov, Dahlia Friedland. France/Israel. 106 min.) *Cameo-Poly Upper Regent St.* LAN 17 4. 1.55, 4.10, 6.25, 8.50. Sun: 4.0, 6.35, 8.45

OTHER MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy who seek to control the weather. (Lee J Cobb. Col. 108 min.) *Rialto Coventry St.* GER 3488. 1.20, 3.50, 6.20, 8.50. Sun: 3.40, 6.15, 8.50

THE PRIZE (A). Joyfully tongue-in-cheek thriller directed with panache by Mark Robson with the occasional nod to Hitchcock. Paul Newman shakes off incipient hangovers to unravel a substitution plot in Stockholm at Nobel Prize time. (Elke Sommer. Col. 135 min.) *Ritz Leicester Sq.* GER 1234. 12.35, 3.15, 5.55, 8.35. (Sat only: 11.20 pm.) Sun: 3.0, 5.40, 8.20

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Ct Rd,* W1. MUS 2176. 2.30, 8.0. Sun: 2.30, 8.0

TABU (X). Yet another dose of *voyeur* anthropology. A varied assortment of sexual and sadistic customs throughout the world, with a pronounced emphasis on exploitability. Vincent Price gives the narration. *Cameo-Royal Charing Cross Rd.* WHI 6915. 11.40, 2.5, 4.25, 6.50, 9.10. Sun: 2.50, 5.20, 7.55. With: *The Reluctant Nudist,* 10.40, 1.5, 3.30, 5.55, 8.15. Sun: 2.50, 5.20, 7.55. F and Sat: 10.50

THOMAS L'IMPOSTEUR (A). Franju's hauntingly evocative adaptation of Cocteau's novel of the First World War – a vision of surrealist fantasy. Fabrice Rouleau plays Thomas, for whom war is an elaborate game of make-believe, and Emmanuele Riva a dilettante princess. (France. 94 min.) With: *Paris Vu Par. Paris-Pullman Drayton Gardens.* FRE 5898. 5.40, 9.20. Sun: 6.0, 9.20. *Paris Vu Par.* 4.10, 7.40. Sun: 4.10, 7.50. (Sat only: Pgm 10.30)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. Luciana Paluzzi is the alluring SPECTRE agent and Claudine Auger one of Bond's more memorable conquests. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion Piccadilly Circus,* W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40. (Sat: 11.30 pm.) Sun: 3.15, 5.55, 8.40

Coming Soon

2 April: **THE SILENCERS** (Midnight premiere, Columbia Shaftesbury Avenue)

6 April: **VIVA MARIA** (Gala premiere, Curzon Cinema, Curzon Street)

26 April: **DOCTOR ZHIVAGO** (Royal premiere, Empire Leicester Square)

2 May: **OTHELLO** (Royal premiere, Odeon Leicester Square)

5 May: **MODESTY BLAISE** (Premiere, Odeon Leicester Square)

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GENERAL RELEASE

(† Second feature varies: * Sunday programme differs)

RANK RELEASE NORTH

Until Sat: **OUR MAN FLINT** (A)
From Sun: LIFE AT THE TOP (X). The sequel to Room at the Top. Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous provincial life. Amid a collection of extraordinary stereotypes Jean Simmons's (*left*) is a splendid performance. The direction is frankly commercial. (Honor Blackman, Michael Craig. 117 min.)

Acton Odeon
Camden Town Odeon
Chelsea Odeon
†**Clapton** Kenninghall (Until Sat: GI Blues (U). Tarzan the Magnificent (U))
Dalston Odeon
Ealing Odeon
East Ham Odeon
Edgware Road Odeon
Edmonton Regal
Finchley Gaumont
Forest Gate Odeon
Hackney Pavilion
Hammersmith Odeon
Harlesden Odeon
Haverstock Hill Odeon
Hendon Odeon
Highgate Odeon
Holloway Odeon
Islington Odeon
***Kensal Rise** Odeon
Kilburn State
Kingsbury Odeon
***King's Cross** Odeon
Leyton Odeon
Leytonstone Rialto
Mile End Road Odeon
Muswell Hill Odeon
Notting Hill Gaumont
†**Palmers Green** Queens Hall (Until Sat: Operation Crossbow (A). Company of Cowards (A))
Park Royal Odeon
Poplar Essoldo (closed Sun)
Shepherd's Bush Odeon
Southgate Odeon
Stamford Hill Odeon
***Stepney** Essoldo (Until Sat: Balboa (U). Incognito (U))
†**Swiss Cottage** Odeon (Tues: 29 March. Stage. Royal Philharmonic Orchestra)
†**Temple Fortune** Odeon
Tottenham Palace
***Walham Green** ABC
†**Walthamstow** Granada (Mon: 28 March. Stage)
Wembley Odeon
Westbourne Grove Odeon
Wood Green Odeon

ABC RELEASE NORTH

Until Sat: **4 KINDS OF LOVE** (X)
From Sun: WHERE THE SPIES ARE (A). Yet another spy-melodrama, directed by Val Guest with a stylish screenplay by Guest and Wolf Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into espionage. (Francoise Dorléac, *left*. Col. 113 min.)
With: **Joy in the Morning** (A).

*†**Acton** Granada
***Bayswater** ABC
Bowes Park Ritz
***Camden Town** Plaza
Clapton ABC
Ealing ABC
*†**Edmonton** Granada
Golders Green ABC
Hackney ABC
Hammersmith ABC
†**Hampstead** Classic
Harringay ABC
Holloway ABC
Kensal Rise Palace
Kentish Town ABC
Kilburn Essoldo
†***King's Cross** Century
Leyton ABC
Manor Park Coronation
Mile End Road ABC
Muswell Hill ABC
Neasden Ritz
Shepherds Bush Essoldo
Stoke Newington ABC
Stratford ABC
Tottenham Florida
Upton Park ABC
Wembley ABC
Whalebone Lane Odeon (Until Sat: Blue Hawaii (U))

RANK RELEASE SOUTH

Until Sat: **FLIGHT OF THE PHOENIX** (A)
From Sun: OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn (*left*) is less endearing than Connery as secret agent Flint. (Lee J Cobb. Col. 108 min.) With **March of the Movies** (U).

Balham Odeon
Brentwood Odeon (Thurs 24 March only. The Bolshoi Ballet (U))
Brixton Astoria
Bromley Odeon
Camberwell Odeon
†**Clapham** Granada (Until Sat: Seven Brides for Seven Brothers (U))
Croydon Odeon
†**Crystal Palace** Granada (Until Sat: Judith (A).)
***Deptford** Odeon
East Dulwich Odeon
†**Greenwich** Granada (Not Fri 23 and Wed 30 March. Bingo)
Lewisham Odeon (Thurs: 24 March only. The Royal Ballet (U)
Morden Odeon
Old Kent Road Astoria
Peckham Odeon (Until Sat: Peyton Place (A))
Penge Odeon
Putney Odeon
Richmond Odeon
South Norwood Odeon
Streatham Odeon
†**Sydenham** Granada
†**Thornton Heath** Granada (Until Sat The L-Shaped Room (X))
†**Tooting** Granada
†**Wandsworth Road** Granada (Not Mon & Wed: 28 & 30 March. Bingo)
Well Hall Odeon
Wimbledon Odeon (Wed 30 March only: Romeo and Juliet (U). Cinderella (U))

ABC RELEASE SOUTH

Until Sat: **JUDITH** (A)
From Sun: FOUR KINDS OF LOVE (X). An Italian episode film, designed to be witty about sex. With: Monica Vitti, Gina Lollobrigida (*left*), Elke Sommer and Virna Lisi. Vitti is particularly disappointing, though the Bolognini sequence with Lollobrigida is mildly amusing. *Virna Lisi* (Director: Dino Risi), *Elke Sommer* (Director: Luigi Comencini), *Monica Vitti* (Director: Franco Rossi), *Gina Lollobrigida* (Director: Mauro Bolognini). (B/W. 111 min.) With: **Blood and Black Lace** (X).

Balham Ritz
Beckenham ABC
Blackheath ABC
Brixton ABC
Camberwell ABC
Catford ABC
Croydon ABC
Elephant and Castle Theatre
Forest Hill Capitol
Old Kent Road ABC
Putney ABC
Richmond ABC
Streatham ABC
Tooting ABC
Wimbledon ABC

OTHER FILMS

ADVENTURE

Brixton Classic. From Sun: Mighty Joe Young (A). Terry Moore, Ben Johnson. With: Girl in the Headlines (A)

Dalston Classic. Until Sat: Taras Bulba (U). Tony Curtis, Yul Brynner. With: Masterson of Kansas (U)

Finsbury Park Astoria. Thurs 24 and Sat 26 March. Revenge of Spartacus (U). Roger Browne, Gordon Mitchell. With: The Man from Bitter Ridge (U). Fri: 25 March. Stage. Roy Orbison. From Sun: Batman (U). Douglas Croft, Shirley Patterson

★ **Hammersmith Broadway.** From Mon: North by Northwest (A). Cary Grant, Eva Marie Saint, James Mason. With: Hired Gun (U)

Harringay Curzon. Until Sat: Cleopatra (A). Richard Burton, Elizabeth Taylor, Rex Harrison

Hendon Gaumont. Until Sat: Batman (U). Dougas Croft, Shirley Patterson

Islington Rex. Until Sat: Lawrence of Arabia (A). Peter O'Toole, Omar Sharif

★ **Kilburn Grange.** From Mon: North by Northwest (A). Cary Grant, Eva Marie Saint, James Mason. With: Hired Gun (U)

★ **Paddington Essoldo.** From Mon: Hercules Unchained (U). Victor Mature. With: Carry on Regardless (U)

Queensbury Essoldo. From Sun: Adventures of Scaramouche (U). Gérard Barray, Gianna Maria Canale. With: Ride and Kill (U)

Raynes Park Rialto. From Sun: Genghis Khan (A). Omar Sharif.

St Pancras Tolmer. Until Sat: Captain Horatio Hornblower RN (U). Gregory Peck. With: Magnificent 3 (U)

Stepney Odeon. Until Sat: The Long Ships (A). Richard Widmark, Sidney Poitier. With The Running, Jumping, Standing Still Film (U)

Stockwell Classic. From Sun: The 300 Spartans (U). Richard Egan, Ralph Richardson. With: Abbott and Costello Meet the Invisible Man (U)

COMEDIES

Chelsea Classic. From Sun: Dr Strangelove (A). Peter Sellers

Croydon Classic. Until Sat: Paris When it Sizzles (A). Audrey Hepburn. With: Who Was Maddox? (U). From Sun: Roman Holiday (U). Audrey Hepburn, Gregory Peck. With: Red Sundown (U)

Finchley Rex. Until Sat: What's New Pussycat? (X). Peter O'Toole, Peter Sellers. With Paris Blues (A)

Hammersmith Broadway. Until Sat: Follow a Star (U). Norman Wisdom. With: Doctor at Sea (U)

★ **Highams Park Regal.** From Mon: What a Way to Go (A). Doris Day, Paul Newman. With: Three Coins in the Fountain (U)

International Film Theatre, Westbourne Grove. From Sun: Marriage Italian Style (A). Sophia Loren, Marcello Mastroianni. With: Forbidden Game (A)

Piccadilly Jacey. The Gentle Art of Seduction (X). Jean Paul Belmondo, Francoise Dorleac

Victoria Biograph. Until Sat: Carry on Regardless (U). Sid James, Liz Fraser. With: Operation CIA (A)

DRAMA

Baker Street Classic. From Sun: Escape to Happiness (A). Leslie Howard, Ingrid Bergman

Brixton Granada. Until Fri: The L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (X). Sat: Wrestling

Charing Cross Road Jacey. Fanny Hill (X). Lalicia Roman, Miriam Hopkins

Chelsea Classic. Until Sat: Citizen Kane (A). Orson Welles, Joseph Cotton. Late night Sat: 11.30

Chelsea Essoldo. Until Sat: The L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (A)

Clapham Junction Imperial. Until Sat: Flight of the Phoenix (A). James Stewart, Peter Finch, Richard Attenborough

Golders Green Ionic. Until Sat: Zorba the Greek (X). Anthony Quinn, Alan Bates. With: Divorce Italian Style (A). From Sun: Woman of Straw (A). Sophia Loren. With: Room Service (U)

Hampstead Everyman. Until Sun: Charulata (U). Geetali Ray. From Mon: La Baie des Anges (A). Jeanne Moreau, Claude Mann, Paul Guers. With: Dylan Thomas (U)

Harlesden Coliseum. Until Sat: Flaming Star (A). Elvis Presley. With: Wild in the Country (A)

Harrow Road Prince of Wales. Until Sat: Flaming Star (A). Elvis Presley. With: Wild in the Country (A)

Hendon Gala. From Sun: Red Lanterns (X). Jenni Karezi, Georges Foundas. With: Curse of Simba (A)

Hendon Gaumont. From Sun: Judith (A). Sophia Loren, Peter Finch, Jack Hawkins. With: Summer and Smoke (A)

International Film Theatre, Westbourne Grove. Until Sat: La Ronde (X). Jane Fonda, Claude Giraud. With: Between Time and Eternity (A)

Kilburn Classic. Until Sat: The Trials of Oscar Wilde (X). Peter Finch, James Mason. With: The Mistress (X). From Sun: The Pumpkin Eater (X). Anne Bancroft, James Mason. With: Passenger (X)

Marble Arch Jacey. Fanny Hill (X). Lalicia Roman, Miriam Hopkins

Notting Hill Classic. Unti Sat: Rebecca (A). Laurence Olivier, Joan Fontaine. Late night Sat: 11.15. Fri 25 Mar only. 11.15 pm. Le Joli Mai (A)

Oxford Street Cinephone. Men and Women (X). Norma Benguel, Mario Benvenuti

Richmond Gaumont. Until Sat: The L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (A). From Sun: Julius Caesar (U). Marlon Brando, James Mason. With: Thunder in Heaven (U)

★ **Southfields Plaza.** From Mon: Mutiny on the Bounty (A). Marlon Brando, Trevor Howard, Richard Harris

Victoria Cameo. From Sun: Nightmare in the Sun (A). Ursula Andress

Waterloo Station Classic. From Sun: Black Orpheus (A). Breno Mello, Marpessa Dawn

DOCUMENTARY

Chelsea Essoldo. From Mon: Tokyo Olympiad (U). Documentary on the 1964 Oympic Games

Great Windmill Street. Cameo Moulin. The Naked World of Harrison Marks (A). With: We're Wrestling Tonight (U)

Lewisham Rex. Until Sat: Secret Paris (X). With: Do You Like Women? (X)

Queensbury Essoldo. Until Sat: Secret Paris (X). With: The Curse and the Coffin (X)

HORROR

★ **Camberwell Grand.** From Mon: House on Haunted Hill (X). Vincent Price, Carol Ohmart. With: Frankenstein 1970 (X)

Dalston Classic. From Sun: Goliath and the Vampires (X). Gordon Scott, Gianna Maria Canale. With: Swords of Blood (A)

Ealing Walpole. Until Sat: Godzilla v the Thing (X). Akira Takarada. With: Time Travellers (A)

East Ham Granada. Until Sat: House on Haunted Hill (X). Vincent Price, Carol Ohmart. With: Frankenstein 1970 (X)

Hackney Essoldo. From Sun: Witchcraft (X). Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney. With: House of the Damned (X)

★ **Harrow Road Prince of Wales.** Mon only: Demons of the Swamp (X), Castle of Terror (X). Tues only: Phantom of 10,000 Leagues (X), Buckets of Blood (X). Wed only: Night of the Blood Beast (X), The Spectre (X)

Kilburn Grange. Until Sat: Godzilla v The Thing (X). Akira Takarada. With: The Time Travellers (X)

Lewisham Rex. From Sun: The Haunted and the Hunted (X). William Campbell, Luana Anders. With: The Crawling Hand (X)

Putney Globe. Until Sat: Devils of Darkness (X). William Sylvester, Carol Gray. With: This Shocking World (X). From Sun: Dracula (X). Peter Cushing, Christopher Lee. With: Brides of Dracula (X). Peter Cushing

★ **St Pancras Tolmer.** From Mon: Hound of the Baskervilles (A). Christopher Lee. With: Walls of Hell (A)

★ **Stepney Odeon.** Mon only: The Werewolf (X). Creature With the Atom Brain. Tues only: The Gorgon (X). Curse of the Mummy's Tomb (X). Wed only: Night of the Demon (X) 20 Million Miles to Earth (X)

Stoke Newington Coliseum. From Sun: House of Wax (X). Frank Lovejoy, Vincent Price. With: Phantom of the Rue Morgue (X)

Tooting Astoria. Until Sat: Witchcraft (X). Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney. With: House of the Damned (X)

MUSICALS

Baker Street Classic. Until Sat: Chu Chin Chow (U). George Robey, Anna May Wong. Late night Sat: 11.15. Fri 25 March only. 11.15 pm. The Idiot (A)

Victoria Biograph. From Mon: What a Crazy World (A). Joe Brown, Susan Maughan, Michael Ripper. With: Ensign Pulver (A)

Victoria Cameo. Until Sat: The King and I (U). Deborah Kerr, Yul Brynner

THRILLERS

★ **Brixton Granada.** From Mon: Licensed to Kill (A). Tom Adams, Karel Stepanek. With: The Invincible Masked Rider (A)

Clapham Junction Imperial. From Sun: Blindfold (U). Rock Hudson, Claudia Cardinale. With: Man From the Alamo (U)

Ealing Walpole. From Sun: Espionage in Lisbon (U). Brett Halsey, Francesco Rossano. With: Day of Vengeance (U)

★ **East Ham Granada.** From Mon: Licensed to Kill (A). Tom Adams, Karel Stepanek. With: The Invincible Masked Rider (A)

Harringay Curzon. From Sun: A One Spy Too Many (A). Robert Vaughn, David McCallum. With: The Rounders (A)

Harringay Curzon. From Sun: A Study in Terror (X). John Neville, Donald Huston. With: Primitive London (X)

Hendon Gala. Until Sat: Mata Hari (X). Jeanne Moreau. With: Call Girls of Rome (X)

Highams Park Regal. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Marble Arch Gala Royal. The Spy Who Came in From the Cold (A). Richard Burton, Claire Bloom

Notting Hill Classic. From Sun: Notorious (A). Ingrid Bergman, Cary Grant

Raynes Park Rialto. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Southfields Plaza. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Stoke Newington Coliseum. Until Sat: Espionage in Lisbon (U). Brett Halsey, Fernando Rey. With: Day of Vengeance (U)

Tooting Bec Classic. Until Sat: Seven Days in May (U). Kirk Douglas, Burt Lancaster. With: Hey Hey USA (U). From Sun: Marnie (X). Sean Connery, Diane Baker. With: A Home of Your Own (U)

WAR

Praed Street Classic. Until Sat: 633 Squadron (A). Cliff Robertson, George Chakiris. With: Man Without a Star. From Sun: To Hell and Back (A). Audie Murphy. With: The Last Days of Pompeii (A)

Waterloo Station Classic. Until Sat: All Quiet on the Western Front (A). Lew Ayres, Slim Summerville

WESTERNS

Brixton Classic. Until Sat: Apache Drums (U). Stephen McNally, Willard Parker. With Harry Black (U)

Camberwell Grand. Until Sat: The Magnificent Seven (U). Yul Brynner, Steve McQueen. With: Behave Yourself (A)

Finchley Rex. From Sun: The Last Train from Gunhill (A). Kirk Douglas, Anthony Quinn. With Escape from Zahrein (A)

Hackney Essoldo. Until Sat: Winchester 73 (U). James Stewart, Shelley Winters. With: Golden Blade (U)

★ **Islington Rex.** From Mon: Last Train from Gunhill (A). Kirk Douglas, Anthony Quinn. With: Escape from Zahrein (A)

★ **Notting Hill Imperial Playhouse.** Until Sat: Tension at Table Rock (A). Richard Egan, Dorothy Malone. With Zorro Rides Again (U). From Mon: Mississippi Gambler (U). Tyrone Power, Piper Laurie. With: Bomb in the High Street (A)

Paddington Essoldo. Until Sat: Posse from Hell (A). Audie Murphy, John Saxon. With: From Earth to the Moon (U)

Stockwell Classic. Until Sat: Gunfight at Dodge City (U). Joel McRea, Julie Adams. With: 30 Years of Fun (U)

Tooting Astoria. From Sun: Massacre at Fort Grant (U). German Cobos, Marta May. With: Triumph of the Ten Gladiators (U)

CINEMA CLUBS

National Film Theatre, Waterloo Bridge, South Bank, SE1 (WAT 3232). **No Smoking. All foreign films sub-titled or with earphone commentary.**
Th 24 Mar: Elena et les Hommes. 6.15, 8.30
F 25 Mar: The Damned. 6.15, 8.30
Sat 26 Mar: The Damned. 4.0, 6.15, 8.30
S 27 Mar: Le Dejeuner sur l'Herbe. 4.0, 6.15, 8.30
M 28 Mar: The Cabinet of Dr Caligari. 6.15, 8.30
T 29 Mar: Le Dejeuner sur l'Herbe. 6.15, 8.30
W 30 Mar: The Servant. 6.15, 8.30

Starlight Cinema Club, May Fair Hotel, Berkeley Square, W1 (MAY 7777)
Th 24 Mar. 3 days: The Man from the Alamo. Th, Sat: 8.0, 10.30
F: 10.30 only
Sun 27 March. 4 days: Road House. 8.0, 10.30. Sun 8.30

New Arts Theatre Club, Gt Newport Street, Leicester Square, WC2 (TEM 3334)
Th 24 Mar, 3 days: Hamlet. 3.30, 6.0, 8.30
Sun 27 Mar, 4 days: Henry V. 3.30, 6.0, 8.30

Academy Cinema Club, Oxford Street, W1 (GER 8819). The Connection. 6.0, 8.30. Sat and Sun: 3.30, 6.0, 8.30

BOOKS

FIRST FIVE: 1 The Anti-Death League by Kingsley Amis. 2 In Cold Blood by Truman Capote. 3 The Fetch by Peter Everett. 4 The Burial of the Sardine by Fernando Arrabal. 5 Contact by Eva Tucker

Peter Everett is the nearest thing we have to the French *nouvelle vague*. In 1964 his third novel, *Negatives*, won the Somerset Maugham Award. His fourth, and, he says, his last, novel – *The Fetch* – has just been published by Cape at 21s.

Its central character, Bruno, a cinema projectionist who wants to make films, returns to his father's house after his father's death. The "fetch" is his weird, drink-sodden uncle, his father's double, who writes him menacing, fragmented notes; there is an old hanger-on, and the hanger-on's granddaughter, fat, lustful and fond of being beaten. All the characters are described in minute and unprepossessing detail. The story is narrated to an impersonal, alienated "you."

Sometimes it is poetic and reminiscent of Marguerite Duras: "The people walked round lost in thought, among the photographs, the reconstructions, for want of something else, among the photographs, the photographs, the reconstructions . . ."

Peter Everett says that this is a more personal, more autobiographical book than *Negatives*. "Bruno is an aspect of me, it is about my past. This is a kind of farewell book, to write out of my system a knowledge of myself. In order to become you have to know what you were when you were it. If you define your attitude to what you know of horror, you arrive at it cleanly.

Edna O'Brien's new novel is to be called "Casualties of Peace." Jonathan Cape hope to publish it by the end of the year.

"The word Surrealist does apply," he says, "but in a peculiar way. I use things literally, but their juxtaposition is surrealist. I find the book funny, but you have to be black about it."

Like Robbe-Grillet, he wants to make films. All his novels were written as novels in the absence of being given a film to make. "I hate the vicariousness of the novel. The involvement in a film is on a subliminal level."

He is aiming at a stripping away, a clarification of language. His acknowledged ancestors are Kafka and Robbe-Grillet. "Writers in England write in emotion-laden prose. The language doesn't lend itself to clean, cool, surgical writing. The world is a preconception. One has to use everything that one has been given since childhood, one lives with language inside a plastic bag, one is pre-packed and pre-conditioned. You have to try and undo the knots."

carole d'albiac

Two first novelists who publish this week: Eva Tucker (left), author of "Contact" and Fernando Arrabal (right), author of "The Burial of the Sardine."

NOVELS

THE SMILE AT THE FOOT OF THE LADDER by Henry Miller. The story of a clown with illustrations and an epilogue by the author who says that the clown shows us that "we should not stop to reflect, compare, analyse, possess, but flow on and through. . . ." Published by Macgibbon & Kee, 28 Mar, 15s

THE BURIAL OF THE SARDINE by Fernando Arrabal. A first novel, inspired by Goya's painting of the same title, "Hieronoymous the dwarf, his book." The dwarf is shackled to the wall by chains, watches fantastic spectacles in the street below through his binoculars, is alternately illuminated and tortured by two women. Published by Calder and Boyars, 24 Mar, 25s

THE RUSSIAN INTERPRETER by Michael Frayn. His second novel. Two Englishmen with a Russian girl in Moscow. The preposterous happenings when one of them is hired as an interpreter. Published by Collins, 24 Mar, 21s

CONTACT by Eva Tucker. A first novel, about marriage. He is a writer, a little worried that he is not a kind man, and that she is putting their children before him; she wonders where the magic has gone, easily feels left out in the weekend party they give for their friends. A minutely observed domestic crisis. Published by Calder & Boyars, 24 Mar, 25s

I WANT WHAT I WANT by Geoff Brown. He wants what he wants and not what anyone else tells him he should want; in his case it is to dress like and become a woman. He opposes the psychiatrist, his sister and father; finally succeeds in deceiving a man. Published by Weidenfeld & Nicolson, 24 Mar, 25s

THE DIRTY DOZEN by E M Nathanson. Twelve American soldiers in an isolated prison camp in England in 1944, sentenced to die, are to be given a chance of honourable death in a mission before the D-Day invasion. This is their story, and that of the people who trained them in precision killing. Published by Arthur Barker, 24 Mar, 25s

THE FIELD OF SIGHING by Donald Cameron. A highland boyhood – the author spent the first 17 years of his life on a mountain farm in the Western Highlands of Scotland, was a shepherd from 14. The scenery, the small community dominated by his grandmother, growing up. Published by Longmans, 28 Mar, 30s

SHORT STORIES

AN END TO CHIVALRY by Tom Cole. A short novel and five stories, all about Americans abroad: in England, Sicily, Leningrad, Florence, Moscow. When an all-American couple makes friends with two Sicilians it ends in betrayal. Published by Bodley Head, 24 Mar, 21s

PLAYS

PLAYS VOLUME I: JENOUSIA AND 7 IMPROMPTUS FOR LEISURE by René de Obaldia. One of the most discussed French dramatists, leader in the theatre of the absurd, who believes that light-hearted plays need not be insignificant. Published by Calder & Boyars, 24 Mar, 32s

JAZZ

14 MILES ON A CLEAR NIGHT by Peter Clayton and Peter Gammond. They say that Buddy Bolden's cornet could be heard 14 miles on a clear night. A series of pieces which discusses 40 jazz records, jazz legends and conversations. Published by Peter Owen, 24 Mar, 25s

HISTORY AND ANTHROPOLOGY

THE BRITISH COMMUNIST PARTY by L J Macfarlane. The origins, internal rivalries, disputes and development of the British Communist Party until 1929. Published by Macgibbon and Kee, 28 Mar, 63s

WARRIOR HERDSMEN by Elizabeth Marshall Thomas. Account of an expedition to a tribe called the Dodoth in Northern Uganda; the author lived with them for six months in 1961. She emphasises the complexity of the culture beneath the simple way of life, the inner workings of tribal custom, the different people she came to know well. Published by Secker & Warburg, 28 Mar, 35s

DIARY OF THE SINAI CAMPAIGN by General Dayan. General Dayan, who led the invasion of Egyptian territory by Israel, gives the background, prelude, the opening of the campaign, from 29 October, 1956, when Israeli paratroops entered the Sinai Peninsula, until its close, on 6 November. Published by Weidenfeld & Nicolson, 24 Mar, 42s

TRAVEL

VENICE FOR PLEASURE by J G Links. Compact in shape, a guide book and history, with photographs to show at each step what Venice looked like either 100 or 500 years ago. Published by Bodley Head, 24 Mar, 30s

NEW PAPERBACKS

NECESSARY DOUBT by Colin Wilson, published by Panther, 24 Mar, 5s

THE HABIT OF LOVING by Doris Lessing, published by Panther, 24 Mar, 5s

TODDLER ON THE RUN by Shena Mackay, published by Panther, 24 Mar, 3s 6d

EXODUS by Leon Uris, published by Corgi, 25 Mar, 7s 6d

THE MASK OF DIMITRIOS by Eric Ambler, published by Fontana, 28 Mar, 3s 6d

MY OWN STORY by Jean Shrimpton, published by Corgi, 25 Mar, 3s 6d

TWO SCHOOLS OF THOUGHT by William Camp, published by Panther, 24 Mar, 3s 6d

MODERN EUROPEAN POETRY edited by Willis Barnstone, published by Corgi, 25 Mar, 12s 6d

EUROPE OF THE DICTATORS 1919-1945 by Elizabeth Wiskmann, published by Fontana, 28 Mar, 8s 6d

coming soon

April: QUANT BY QUANT by Mary Quant (Cassell)

THE BETTER HALF by Andrew Sinclair (Cape)

INTRODUCTION TO THE NEW EXISTENTIALISM by Colin Wilson (Hutchinson)

THE LOCKWOOD CONCERN by John O'Hara (Hodder)

MUSIC

FIRST FIVE: 1 Cinderella, Sadler's Wells (Thurs). 2 Victoria de los Angeles, RFH (Fri). 3 Iphigenie en Tauride, Covent Garden (Sat and Wed). 4 St Matthew Passion, RFH (Sun). 5 Birmingham Symphony Orchestra, RFH (Mon).

Stirring things have been happening on the London music scene this month. To be more precise, behind the scenes.

The City of London, after a debate which generated some fine old-fashioned acrimony ("The Corporation are living in a world of fantasy," thundered one Alderman), agreed to build a 2,000-seater concert hall in the Barbican. It should be ready by 1970 and will cost £1,000,000, unless prices rise in the meantime (they will). More important still, the City Fathers resolved that the hall should become the permanent domain of one orchestra, the London Symphony.

It seems odd, but no orchestra in London's history (BBC excepted) has had a home of its own before. Concerts are largely a matter of jostling for dates at the Festival and Albert Halls; rehearsals, and recording sessions, take place anywhere the managements can lay their hands on, in schools, colleges, town halls, scattered across London.

As if to offset this bit of municipal enlightenment, the

Peter Darrell's controversial new ballet "Sun Into Darkness," for Western Theatre Ballet receives its world premiere at Sadler's Wells on 3 April.

other London authority, the GLC, decided *not* to go ahead with the South Bank opera house – at any rate, for the time being. It was not entirely their fault. The Government, whose predecessors in 1962 approved a joint National Theatre-opera house scheme, now say they can pay only for the theatre. Rocketing costs – from £2.3 million in 1962 to a current £13 million – would have landed the GLC with a £10 million bill. So Sadler's Wells will have to soldier on indefinitely at their cramped Finsbury quarters. All, however, is not yet lost for the imaginative South Bank scheme, with its cascades of terraces sweeping down to the Thames. Architect Denys Lasdun, who has lived for four years with departmental shuffling, believes the odds against final acceptance are "shortening."

Meanwhile, back at the Wells, something like a palace revolution was taking place. Norman Tucker, in charge since the war, was superseded by a directorate headed by his No. 2, Stephen Arlen. Effects on policy remain to be seen, but Arlen hints at a "less insular" approach (though I'd never have accused the Wells of that), hopes his planning director will see more Continental opera, and bring foreign conductors over occasionally.

richard last

Victoria de los Angeles gives a recital of songs at the Royal Festival Hall on 25 March.

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 24 Mar: Beethoven, Mozart, Rachmaninov. New Philharmonia Orchestra. Conductor: Antal Dorati. Soloist: Andre Tchaikowsky, piano. 8.0. Sat 26 Mar: Film: *Glasgow Belongs to Me,* a Czech film-maker's view of Scotland, the Edinburgh Festival Orchestra, opera, ballet, art exhibition and the Tattoo. On stage the Corrie Folk Trio. 3.0 and 8.0. Sun 27 Mar: *St Matthew Passion* – Bach. Jacques Orchestra and Bach Choir. Conductor: David Willocks. Soloists: Philip Ledger, harpsichord. Hubert Dawkes, organ. 11.0 am to 12.45 pm. Britten, Grieg, Tchaikovsky. London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Clifford Curzon, piano. 7.30. M 28 Mar: Debussy, Strauss. City of Birmingham Symphony Orchestra. Conductor: Hugo Rignold. 8.0. W 30 Mar: Beethoven, Vaughan Williams, Elgar. BBC Symphony Orchestra. Conductor: Sir Malcolm Sargent. BBC Chorus and Choral Society. Soloists: Elaine Blighton, soprano, Marjorie Thomas, contralto, Don Garrard, bass, Moura Lympany, piano. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). F 25 Mar: Suppé, Beethoven, Tchaikovsky. London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Jeffrey Siegel, piano. 7.45. M 28 Mar: The Clancy Brothers and Tommy Makem. 7.30

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). Th 24 Mar: Prokofiev, Schumann. Kos Symphony Orchestra. Conductor: George Baziotopoulos. Soloist: Elaine Skorodin. 8.0

CAMDEN TOWN HALL. Th 24 Mar: Mozart, Beethoven, Schubert. The Amici String Quartet, Celia Nicklin, oboe, Alasdair Graham, piano, John Gray, double bass. 7.30

ROYAL COLLEGE OF ORGANISTS, Kensington Gore, SW7. Sat 26 Mar: Trinity College of Music Orchestra. Conductor: Sir Jack Westrup. Soloist: Peter Hurford, organ. 3.0

MAHATMA GANDHI HALL, 41 Fitzroy Square, W1. Sun 27 Mar: Haydn, Berg, Mozart. Salomon Orchestra. Conductor: Nicholas Braithwaite. Soloist: Frances Mason

NEW LONDON SYNAGOGUE, 33 Abbey Road, NW8. Sun 27 Mar: Vivaldi, Bach, Mozart, Purcell. Philhomusica of London. Conductor: Joseph Horovitz. Soloists: Helen Lawrence, Martin Lawrence, Peter Bamber. 3.0

KENSINGTON TOWN HALL. T 29 Mar: Weber, Cole, Handel, Mozart, Dvorak. Union Orchestra. Conductor: Douglas Moore. Soloist: Blanche Mundlak. 8.0

ST BARTHOLOMEW - THE - GREAT, EC1. T 29 Mar: *Johannes-Passion.* English Chamber Orchestra. Conductor: Paul Steinitz. Soloists: Georg Jelden, Honor Sheppard, Kenneth Bowen, William Cole, John Carol Case, Janet Baker, Christopher Keyte. 7.30

ODEON SWISS COTTAGE (PRI 3424). T 29 Mar: Works by Vaughan Williams, Rachmaninov, Franck. London Philharmonic Orchestra. Conductor: Sir Adrian Boult. Soloist: John Browning. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). W 30 Mar: Works by Beethoven, Mozart, Schubert. London Mozart Players. Conductor: Harry Blecht. 7.45

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 24 Mar: Scenes de Ballet, Stravinsky/Ashton. Les Biches, Poulenc/Nijinska. Les Noces, Stravinsky/Nijinska. Conductor: Lanchbery. Principals: Beriosova, Sibley, Shaw, Parkinson, Blair. 7.30. Sat 26 Mar: La Fille Mal Gardée, Herold/Ashton. Conductor: Young. Principals: Park, Usher. 2.15. M 28 Mar: Swan Lake, Tchaikovsky/Ivanov/and Petipa/Toms. Conductor: Lanchbery. Principals: Sibley, MacLeary. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 25 Mar: The Tales of Hoffmann, Offenbach. Conductor: Loughran. Principals: Eddy, Harper, Elkins, Minton, Morell. 7.30. Sat 26 Mar: Iphigenie en Tauride, Gluck (in French). Conductor: Pritchard. Principals: Veasey, Bonhomme, Massard, Alberti. 7.30. W 30 Mar: Iphigenie en Tauride, Gluck (in French). Conductor: Pritchard. Principals: Veasey, Bonhomme, Massard, Alberti. 7.30

SADLER'S WELLS, Rosebery Avenue, EC1 (TER 1672). Th 24 Mar: Cinderella, Rossini. Conductor: Balkwill. Principals: S. Chapman, Kern, Dowling, Deane. 7.30. F 25 Mar: La Bohème, Puccini. Conductor: Bernardi. Principals: Thomson, Howard, Wakefield, Bickerstaff, Bowman. 7.30. Sat 26 Mar: Faust, Gounod. Conductor: Braithwaite. Principals: Edwards, Bergman, McAlpine, McIntyre. 7.30. T 29 Mar: Die Fledermaus, Strauss. Conductor: Matheson. Principals: Eddy, June, S. Chapman. 7.30. W 30 Mar: Faust, Gounod. Conductor: Braithwaite. Principals: Edwards, Bergman, McAlpine, McIntyre. 7.30

RECITALS

WIGMORE HALL, Wigmore St, W1 (WEL 2141). Th 24 Mar: Handel, Scriabin, Schubert, Schumann, Szymanowski. Vladimir Levitzki, piano. 7.30. F 25 Mar: Beethoven, Scriabin, Czerny, Liszt, Prokofiev, Debussy. Arthur Mackenzie, piano. 7.30. Sat 26 Mar: Schubert, Beethoven, Chopin, Brahms, Bach. Edward Weisman, piano. 3.0. Brahms, Chopin, Schumann. Ruben Lifschitz, piano. 7.30. Sun 27 Mar: Bach preludes and fugues. Jorg Demus, piano. 3.0. M 28 Mar: Bartok, Schumann, Ravel, Honegger. Annette Weisbrod, piano. 7.30. T 29 Mar: Beethoven, Bach, Janacek, Brahms. Ronald Thomas, violin. Peter Croser, piano. 7.30. W 30 Mar: Scarlatti, Mozart, Prokofiev, Beethoven, L Fernandez, Villa-Lobos, Joao Carlos Assis Brasil, piano. 7.30

ST PANCRAS CHURCH, NW1. Th 24 Mar: Bach, Whettam, Vierne. Gillian Weir, organ. 6.0

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). F 25 Mar: Haydn, Handel, Schubert, Debussy, Fauré, Granados. Gerald Moore, piano. Victoria de los Angeles, soprano. 8.0 T 29 Mar: Works by Franck, Liszt, Debussy, Chopin. Malcuzynski, piano. 8.0. W 30 Mar: The Art of Fugue, Bach. Helmut Walcha, organ. 5.55

FAIRFIELD HALL, Croydon (CRO 2991). Sat 26 Mar: The Gay Tyrolese. Schuhplattler dances, yodelling and zither music. Kitzbuhel dancers and singers. 6.45 and 9.0

ST ALFEGES CHURCH, Greenwich. Sun 27 Mar: Kodaly, Allegri, etc. Thomas Tallis Society. Conductor: Philip Simms. Martin Neary, organ. 8.0

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 27 Mar: Debussy, Bartok, Copland, Musgrave, Lee (1st perf). Noel Lee, piano. 7.30

HOLY TRINITY, Brompton, SW7. Bach recital by Ian Thomson. 6.0

LAW SOCIETY'S HALL, Chancery Lane, WC2 (CHA 1222). T 29 Mar: Bach, Sor, Britten, Dodgson, Villa Lobos, Manuel Ponce. Julian Bream, guitar. 6.30

GERMAN INSTITUTE, 51 Princes Gate, SW7 (KEN 3648). T 29 Mar: Schostakovich, Schubert. Knieper Trio. 8.0

CONWAY HALL, Red Lion Sq, Holborn, WC1 (CHA 8032). Sun 27 Mar: Haydn, Shostakovich, Beethoven. Amici String Quartet. 6.30

GALLERIES

FIRST FIVE: 1 Dubuffet (ICA). 2 Michelangelo Tondo (V & A). 3 Robert Motherwell (Whitechapel). 4 George IV and the Arts of France (Queen's Gallery). 5 Michael Tyzack (Axiom).

Detecting a touch of Vasarely in Regent Street shop windows or recognising the style-of-the-week in the décor behind the ritual performers on television pop shows is a pastime of equivalent satisfaction to that of train spotting or aeroplane identification. Possibly similar in that younger people are quicker at it than their elders. Judging by sheer quantity we should by now be a highly educated nation of art lovers, each with a degree in *avant garde*.

The feedback between new artistic ideas and their commercial exploitation is now so fast that even an experienced critic may be uncertain – as he flicks through a magazine or passes the Army & Navy Stores or Jaeger – whether he is seeing the chicken or the egg.

Mostly, of course, what he sees is the second laying, but quite often he may not have seen the original image (in the flesh) because it was only on view last week in a New York or a Tokyo gallery.

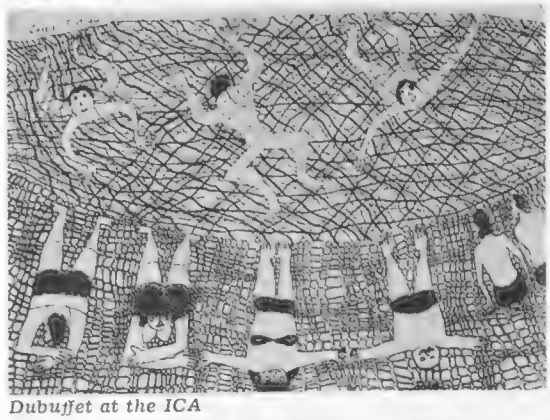
But artists and art can suffer from this otherwise admirable distribution of aesthetic pleasure and information.

The American Abstract Expressionist artist Paul Jenkins will be showing at Tooths in the middle of May his first exhibition of oils and water-colours in England for three years.

The British are still inclined to think that art must not be too quickly enjoyable. In shop windows its OK; in art galleries, to be art it must be absolutely earnest. Joe Tilson is an artist who has probably been underrated because he seems to be interested in, and at the same time amused by, the kind of work produced by the trend dispensers who are interested in him. A case of the hunter hunting the hunter.

I am looking forward to seeing who makes what of the two Exhibitions of Dubuffet's art (the first now showing at the ICA). Dubuffet has been around, artistically speaking, for about 20 years and has been recognised as one of the few major artists to emerge from Europe since the war, but anything as paradoxical as his work takes some time to digest. I am sure the "My daughter can draw better than that" brigade will be out in force but anyone with a mind to recollect that life can be at one moment crude and subtle, elegant and violent, witty and mysterious, anyone who has ever ploughed a field, say, will understand what Dubuffet is talking about.

keith sutton



Dubuffet at the ICA

Robert Motherwell at the Whitechapel

Magini at Alfred Brod

"Prometheus" at the Queen's Galle

OPENING

ALAN DAVIE. Gimpels Fils, 50 South Molton Street, W1. MAY 720. Several very large recent paintings. 29 March-23 April. M-F 10-5.45, Sat 10-1

ROBERT FRASER, 69 Duke Street, W1. MAY 7196. Works in Progress: one major new work with related drawings and prints by Peter Blake, Colin Self, Patrick Caulfield, Dereck Boshier and Richard Hamilton. 28 March-16 April. M-F 10-6, Sat

GEORGES ROUAULT. Redfern, 20 Cork Street, W1. REG 1732. Paintings and aquatints including items from *The Passion, Les Fleurs du Mal* and the *Miserere*. 29 Mar-22 April. M-F 10-6, Sat 10-1

ALBERT STADLER. Kasmin, 118 New Bond Street, W1. MAY 2821. Second solo exhibition; fairly large canvases with soft-edged bands of colours. 1 April-23 April. M-F 10-5.30, Sat 10-1

MICHAEL THORPE. Rowan, 25a Lowndes Street, SW1. BEL 2490. First one-man show of abstract paintings. 1 April-26 April. M-F 10-6, Sat 10-1

CURRENT

AIA. 15 Lisle Street, WC2. GER 4846. Recent work by David Andrews, paintings, Norman Aspinall, and Anthony Pritchard, drawings, sculpture, Noel Forster, paintings. Until 30 March. M-F 11-6, Sat 11-4

MAXWELL ARNFIELD, ROBERT MEDLEY. Leicester, 4 Audley Square, S Audley Street, W1. MAY 1159. Arnfield – retrospective exhibition of tempera paintings. Medley – recent paintings and drawings. Until 2 April. M-F 10-5.30, Sat 10-1

PETER BEHAN. Roland Browse and Delbanco, 19 Cork Street, W1. REG 7894. Recent figurative oil paintings by young Irish expressionist. Also English Painting 1900-1950; including works by John, Sickert, William Nicholson, Spencer Gore, Hitchens, Ethel Walker, etc. Until 7 April. M-F 10-5.30, Sat 10-1

ALFRED BROD, 26 Sackville Street, Piccadilly, W1. REG 7883. Exhibition of Old Master paintings. Until 7 April. Daily 10-5.30

MICHAEL BUHLER. New Art Centre, 41 Sloane Street, SW1. BEL 5844. First one-man show of young RCA trained artist, who left there about Hockney-time; recent paintings, all figurative, some as large as 5 ft. x 5 ft., others down to 16 in. x 20 in. Until 2 April. M-F 10-6, Sat 10-1

DAVID BURLINK. Grosvenor, 30 Davies Street, W1. MAY 0891. Recent paintings. Until 7 April. M-F 10-6, Sat 10-1

COLNAGHI. 14 Old Bond Street, W1. HYD 1943. 18th century Italian prints. Until 1 April. M-F 10-5.30

FRANZ DECKWITZ. Portal, 16a Grafton Street, W1. HYD 0706. *Trompe L'oeil* and fantasy paintings. Until 14 April. M-F 10-6, Sat 10-1

ANTHONY D'OFFAY, 8 Vigo Street, W1. REG 5568. Impressionist and Modern Drawings and Watercolours. Until 17 April. M-F 10-6, Sat 10-1

DUBUFFET. ICA, 17 Dover Street, W1. GRO 6186. Retrospective exhibition of period 1935-65, selected by Roland Penrose in consultation with the artist. About 70 works in gouache, pen and ink, etc. 30 April. M-F 10-6, Sat 10-1. Adm. 2s 6d. Members free

ROGER FRY. Arts Council, 4 S. James's Square, SW1. WHI "Vision and Design." An tion of the life, work and in of Roger Fry, arranged to the centenary of his birth. sists of paintings, drawin books by Fry, his friends, artists and contemporaries, as photographs and doc connected with them. U April. M-Sat 10-6, T & Th

NAUM GABO. Tate, Mil bank, SW1. TAT 4444. Retrospective exhibition. Three-dimensional works by the constructivist Naum Gabo (born Russia 1890); also includes paintings, watercolours and ings. The works date from to the present day. Until 15 M-Sat 10-6, T & Th to 8, Su

ANTHONY GREEN. Rowan, 25a Lowndes Street, SW1. BEL 2490. Second one-man exhibition; recent oil paintings on board, quite large narrative figurative works in which himself and family appear. Until 24 March. M-F 10-6, Sat 10-1

JANN HAWORTH. Robert Fraser, 69 Duke Street, W1. MAY 7196. First one-man show of brilliant young American artist, trained at Slade; a world of her own, made from kapok, peopled by disturbing familiar familiars. (See *London Life*, 12 Feb.) Until 26 March. M-F 10-5.30, Sat 11-1

MICHAEL KENNY. Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture. Until 16 April. M-F 10-6, Sat 10-1

BRIAN KOETSER. Gallery, 38 Duke Street, St James's, SW1. WHI 6309. Exhibition of Dutch, Flemish, German and Italian Old Master paintings. Until May. M-F 10-6, Sat 9.30-1

OSCAR KOKOSCHKA. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Exhibition in celebration and honour of Kokoschka's 80th birthday. Until 8 April. M-F 10-5, Sat 10-12

BERNARD LEACH. Primavera, 149 Sloane Street, SW1. SLO 5779. Recent pottery. 2 April. M-F 9.30-5.30, Sat 9-1

BARRY LEAROYD. John Whibley, 60 George Street, W1. WEL 5651. Recent oil paintings, semi-abstract landscapes, small to 4 ft. by 2 ft. by TV drama designer. 7 April. M-F 10-5.30, Sat 10-1

LORD'S, 26 Wellington Road, NW8. PRI 4444. "Bonnard, Lautrec and the 90s – Posters." 16 April. Daily 10-7 incl. Sun

RICHARD LIN and **LUCEBERT.** Marlborough New London, 17/18 Old Bond Street, W1. MAY 5161. Lin – recent paintings and constructions. Lucebert – recent oil paintings. 20 April. M-F 10-5, Sat 10-12

MOLTON. 44 S Molton Street, W1. MAY 2482. Cornucopia 1966: paintings and gouaches by artists associated with the gallery. Until 31 March. M-F 10-6, Sat 10-1

ROBERT MOTHERWELL. Whitechapel, E1. BIS 1492. Retrospective exhibition of paintings and drawings from 1941 to 1965. Until 17 April. T-Sat 11-6, Sun 2-6

NATIONAL GALLERY. Trafalgar Square, WC2. WHI 7618. Five paintings by Cézanne, Von Gogh and Gauguin on loan exhibition until 31 March before being taken to Israel Museum as a gift from **HANADIV.** Permanent collection of Old Masters, possibly the most comprehensive in the world. M-Sat 10-6, Sun 2-6. Adm. free

THE QUEEN'S GALLERY. Buckingham Palace, SW1. "George IV and The Arts of France." The new exhibition will contain furniture, pictures, tapestries and other works of art from the Royal Collection. It is designed to show some of the more important French works which were acquired for the Royal Collection by King George IV. Until further notice. T-Sat 11-5, Sun 2.30-5. Closed M. Adm. 2s 6d, students 1s 6d

TROVA. Hanover, 32a St George Street, W1. MAY 0296. Recent sculptures, series based on *Falling Man*. Until 8 April. M-F 10-5.30, Sat 10-1

MICHAEL TYZACK. Axion Gallery, 79 Duke Street, W1. HYD 6646. Recent paintings by Liverpool first prize winner. Mixed oil paintings – mostly large but some small. Until 20 April. Daily 10-6, Sat 10-1

VICTORIA & ALBERT MUSEUM. South Kensington, SW7. KEN 6371. The Michelangelo Tondo: temporary exhibition with related drawings by Michelangelo and Raphael. Adm. 2s, school parties 1s each student, season 7s 6d. Until mid-May. Also special exhibition of restored and cleaned Raphael cartoons. All galleries open free daily 10-6, Sun 2.30-6

coming soon

A selection from the collection of Oriental art formed by the late Professor and Mrs C G Seligman will be shown at the Arts Council Gallery 7 May-7 June. Pieces will range from 1500 B.C. to the 18th century, but the emphasis will be on the early periods

SALEROOMS

FRI 25 MARCH

Important English pictures at Christie's, 11 am. This sale includes four extremely interesting portraits by Louis Gabriel Blanchet of the Old Pretender, Prince James Stuart; his wife, Maria Clementina Sobieska, and their two sons, Bonny Prince Charlie and Prince Henry Benedict Stuart, Cardinal York. These portraits were bought in Rome in the 18th century by William Hay of Edington, a Jacobite supporter. They are sent for sale by a descendant of his brother

Important French furniture, wallpaper, clocks, tapestries and carpets at Sotheby's. 11 am. Major-General Sir John Laurie is selling the Louis XVIII flag which flew at the masthead of the *Royal Sovereign* yacht when it carried Louis XVIII to France on 22 April 1814. Two lots of 18th-century English wallpaper are going under the hammer in this sale. The second lot seems to have had a very adventurous life. It was made in the Netherlands; shipped to England to be taxed and hand-blocked, it was then sent to Poland where it hung in the castle of Count Alfred Potocki until the Second World War. Its method of travel from there to Sotheby's has not been recorded. Highlight of this sale is a pair of small Louis XVI white lacquer cabinets sent for sale by the Duke of Wellington. They were bought by the first Duke of Wellington in 1818 and are thought to have been made for Marie Antoinette, but that they were neither paid for nor delivered before the Revolution. They are believed to have been made by Bernard Molitor who became Maître Ebéniste in 1787 after fame acquired through discovering a secret remedy for destroying bugs in furniture. Following up their tastes for selling the unusual, Sotheby's are selling a late Louis XV bidet in this sale. It seems to have come from the Chanteloup château. Strange, up till now I have associated that name with melons

Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction rooms. 10 am

MON 28 MARCH

Fine English glass at Sotheby's. 11 am

Coins and medals at Sotheby's. 10.30 am and 2.30 pm

The third portion of the Kenny Collection of books on science and surveying at Sotheby's. 11 am, continuing Tues. In case anybody thinks that air pollution has only caused concern during our lifetime there is a charming book in this sale which will convince them otherwise. Printed in 1661 it is entitled "FUMIFUGIUM: or The Inconvenience of the AER and SMOAK of LONDON dissipated together with fome REMEDIES" by John Evelyn. The front cover quotes: *Carbonumque gravis vis, atque odor infinuatur*
Quam facile in cerebrum?

Fine Continental porcelain and faience at Christie's. 11 am

Arms and armour at Phillips, Son & Neale's. 11 am

Antique and reproduction furniture, carpets, porcelain and pictures at Philips, Son & Neale's. 11 am

TUES 29 MARCH

Drawings by Old Masters at Christie's. 11 am

The first part of the late Mr Selwyn Parkinson's collection of highly important English porcelain at Sotheby's. 11 am

The contents of Clermont Hall, Norfolk, the property of Mrs Reginald Foster at Phillips, Son & Neale's. 11 am. This sale includes a Steinway grand piano in perfect condition and some fine English and French furniture

Ceramics and works of art at Puttick & Simpson's. 11 am

Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am

WED 30 MARCH

Impressionist and Modern paintings, drawings and sculpture at Sotheby's. 11 am. This is a splendid sale featuring works by Corot, Degas, Pissarro, Boudin, Fantin-Latour, Matisse, Miro, Bonnard and many others. For myself I have been admiring Boudin's *Raz de Sein, Bretagne,* for like any other visitor to Brittany who has seen these rocks, the movement, excitement and exactness of the painting are irresistible

Fine jewels at Christie's. 11 am

Antiques at the Motcomb Galleries. 11 am and 2.30 pm

China, glass, porcelain and silver at Bonham's. 11 am

THURS 31 MARCH

Objects of art, English and Continental furniture, tapestries, Eastern rugs and carpets at Christie's. 11 am

Fine English and foreign silver and plate at Sotheby's. 11 am

Violins and musical instruments at Putticks & Simpson's. 11 am

Paintings by Old and Modern Masters at Bonham's. 11 am

Antique and modern furniture at Bonham's. 11 am

All-world stamps at Harmer Rooke's. 11 am and 2 pm

ADDRESSES AND VIEWING DAYS

Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – three days before sale

Christie, Manson & Woods Ltd, 8 King Street, SW1 (TRA 9060) – three days before sale

Harmer Rooke & Co Ltd, 2 Arundel Street, WC2 (TEM 7941) – two days before sale

Motcomb Galleries, 19 Motcomb Street, SW1 (BEL 3636) – two days before sale

Phillips, Son & Neale Ltd, 7 Blenheim Street, W1 (GRO 8541) – two days before sale

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RESTAURANTS

John Spooner, landlord of the Star & Garter Hotel, Putney – snacks and sandwiches on Boat Race day

This week I offer one-over-the-eight for the Boat Race, on Saturday 26 March: nine favourite riverside pubs along the 4 mile 1 furlong 180 yards course to eat and drink in before the gallant eights (plus cox) pant by. And to drink, talk, sing and listen in afterwards. Plus a surprise finale.

There is, I must warn, one snag this year: they'll be off at high water at 4.15 pm, and though some of the pubs along the way have requested extensions, news of their granting usually isn't heard until the last moment.

There will, of course, be some *private* parties going on in the balcony bars – by landlord's whim and invitation. There will also be two happy couples celebrating their weddings with good views of the course – at the Star & Garter, right on the starting line at Putney, and at the Old White Hart, Barnes. As good as a honeymoon, say my sporting friends.

Oxford and Cambridge take 20 minutes (give or take up to 100 seconds) to row from Putney to Mortlake. A steady drinking man can do it pretty easily, too, between opening time at 11 am and closing time at 2.30 pm.

The Star & Garter on Putney Embankment is the place to start from. A great brownstone building at whose steps the river may lap at some full tides. Landlord John Spooner was an engineer and toolmaker before he came to preside over this gin-palatial saloon.

A hundred yards down the Embankment stands the Duke's Head where friendly Fred Tolley is landlord. It's the headquarters of the Putney Town Rowing Club, first of many rowing clubs along the course.

Don't be seduced by the green fields of Putney, shining greenly in the weak spring sunlight, but head across Putney Bridge and down Fulham Palace Road until you come to Crabtree Lane, just on the Hammersmith border. There brisk Benny Hatch, landlord of the Crabtree, will watch his second Boat Race. There is a little viewing space from Crabtree Wharf behind the pub, but not much, so move on into Hammersmith. If you've been driving so far, abandon the car here – there's a large car-park in Hammersmith Bridge Road, just under the fly-over – and walk along Lower Mall's pleasing conglomeration of smartly Bohemian riverside residences. Local sage is, of course, Sir Alan Herbert.

The Blue Anchor in Lower Mall is a mighty nice place, where Mr and Mrs Bernard Elliott – he used to be in sporting goods and fishing tackle – serve you jauntily. He claims the best view of all from his private balcony – "you can see one mile either way" – but a party from Courage, whose pub this is, will be up there on Saturday. Next door, in the better-known Rutland, cheery Denham Thompson is landlord. A bright place this, enjoyed and recommended by lots of young locals.

As you stroll down Lower Mall into Upper Mall, don't be startled by hoarse cries – you're right in the thick of boating clubs here: Auriol, Kensington, Parkside, Furnivall. The occasional late-night sculler goes by, too, gleaming like a firefly on the dirty Thames, and chanting eerily to the stars.

Most famous of Hammersmith's riverside pubs is certainly the Dove in Upper Mall, a meandering and enchanting 17th-century house with Gillray cartoons round the walls and a vine in the garden that gave long-time landlord rubicund Charles Hatten 70 bunches of grapes last year.

Across the river in Barnes, at the Bull's Head, Lonsdale Road, Albert and Betty Tolley deserve all the success they get. He used to be a bookie, has such a Cockney accent I thought he was Aussie. The local champion team plays a mean game of darts.

Leave Barnes with genial John Lockwood's Old White Hart in the Terrace where the road bends to sweep into Mortlake – envying the newlyweds upstairs. The finishing line, at Mortlake Brewery, happily coincides with the Ship right on the river down the brewery's side. Landlord is elegant Gerard O'Donnell, ex-Royal Engineers and a former Lt-Col in the Territo[rial].

My surprise ending, guaranteed to please any girl (so long as you've warned her beforehand) is the Boat Race Ball, more formally known as the London Rowing Club and Pembroke College, Cambridge, Boat Club Ball, to which by tradition both eights go. It's been held at the Dorchester every year since the war, and though outsiders are unlikely to have bought tickets (£6 double, £3 5s single, including supper) I can get you pretty close to emulating the 200-odd couples dancing to Joe Loss's Ambassadors in the Dorchester's ballroom from 9 pm to 2 am.

The Terrace Room at the Dorchester is rightly considered one of London's most elegant restaurants. It's air-conditioned, and you can dance there (as every evening) from 8.30 pm to 1.30 am.

Well, that's *practically* dancing with the Boat Race boys – short of actually having an oar in your arms.

arthur pottersman

BOAT RACE SPECIAL

STAR & GARTER, The Embankment, Putney. Opening times: 11-3 and 5.30-11. Bus routes: 22, 30, 37, 74, 85, 93, 220. Green Line: 718. Train: Putney Bridge (District Line). This is on the south side of the river – there's practically nothing but new skyscrapers (Putney-sized) on the north bank. Mr and Mrs Spooner do hot meals most days – an 8s 6d *table d'hôte*, three courses with, say, gammon and egg or steak & kidney pie as main course. There's also an *à la carte* menu. But on Boat Race day, whatever time it starts, they get so busy as only to manage snacks and sandwiches

DUKE'S HEAD, The Embankment, Putney. Opening times: 11-3 and 5.30-11. It's just beyond the Star & Garter, so same travel routes apply. Wider range of snacks here, starting with sandwiches but also going to sausages 8d, hot pies 1s, pieces of roast chicken 3s, and chips at 6d a portion. Apart from the rowing atmosphere and that real pubby warmth, landlord Fred Tolley maintains one of the few remaining old-fashioned English skittles alleys, where the game is still played with *nine* pins and a "cheese." A local club uses it Wednesday and Thursday evenings. It's open to the public all other times

CRABTREE, Rainville Road, W6. Opening times: 11-3 and 5.30-11. A trifle awkward to get to, since there's no real taxi service that I could espy in Putney, and this is just inside the Hammersmith border – maybe a 15-minute walk. Bus routes down the Fulham Palace Road (ask for Crabtree Lane): 30, 74, 220. Foodwise there's pasties at 10d, and sandwiches at 1s 9d and 2s. By May landlord Benny Hatch will have his new extension, which means car park, new furnishings and a bigger pub, going full swing. And that's the most appropriate word on Friday, Saturday and Sunday evenings, when an all-male group – piano, guitar, drums, two vocal – entertains with old-time, trad jazz, current pop

These are the travel routes to Hammersmith Broadway, whence the Mall is a six-minute walk: buses: 9, 11, 27, 71, 72, 73, 74b, 9[illegible], 220, 266, 267, 268. Green Line: 704, 715, 716. Train: Hammersmith, District, Piccadilly, Metropolitan lines. There's also a good taxi service

BLUE ANCHOR, Lower Mall, W6. Opening times: 11-3 and 5.30-11. Landlord Bernard Elliott told me that he serves "just snacks," but further questioning revealed that what he means by this is pretty generous: sausage and mash 3s; fishcake and potatoes 2s 3d; chicken, prawn or beef curry 4s

RUTLAND, Lower Mall, W6. Opening times: 11-3 and 5.30-11. On all days but Boat Race day landlord Denham Thompson provides full meals: omelettes, steaks, chops, steak and kidney pie, a roast, curry. Price range: 4s 6d to 10s. Boat Race day: snacks only, which means hot pies, and sandwiches – ham to prawn, 1s 6d to 3s

DOVE, Upper Mall, W6. Opening times: 11-3 and 5.30-11. To refer to its snack bar doesn't really do justice to the great variety, hot and cold, that you can get: there are the usual cold meats – ham, beef, pork; there are salads and pickles; there are cheeses, including Stilton, and freshly delivered French bread, and butter. There are home-made pork pies, and Scotch eggs at 2s 6d. There are singularly tasty hot pies at 2s and 2s 6d, including chicken and mushroom, turkey, steak and kidney. Landlord Charles Hatten reckons that you can get a good meal for 6s. Special features: the public bar is about 6 ft. by 4 ft.; the landlord's dog Torro is one of the friendliest and most patch-worked black & white hounds I've ever encountered; then there's Mr Hatten's philosophy on pub entertainment: "A pub is its own entertainment – good food, good company, good talk, that's what a pub should be." He is, incidentally, the only riverside landlord to risk calling one room "Buoys"

Best travel routes to Barnes Bridge and Mortlake: number 9 bus from Hammersmith Broadway. Or from Waterloo, Southern Region: careful now, there are two *separate* lines, one for each station. Trains leave for Mortlake every 15 minutes. *Different* trains leave for Barnes Bridge at 26 and 56 minutes past each hour

BULL'S HEAD, Lonsdale Road, SW13, is as different from the Dove as can be. Opening times are 10.30-2.30 and 5.30-11 on Friday and Saturday, closing half an hour earlier other nights. The style is very Victorian. There are snacks – sandwiches, sausages – at the bar. More important, there's modern jazz in a big room behind the bars every night from 8-11 pm. Fans come from miles to listen (no dancing, I'm afraid) – from Reading, Essex. . . . Boat Race night's group is the Johnny Birch trio with Tommy Whittle on tenor sax. Behind the pub itself, Albert and Betty Tolley have turned some old stables into the Head 'n' Tail Charcoal Grill. It's polished, clean and bright – though the original stalls still divide the seating, an arrangement on whose significance I am not prepared to comment. The restaurant is open from 12-2.30 and 7-11. For reservations ring PRO 0185. Food is mainly steaks, from the 6-oz. standard at 9s 6d to a 12-oz. T-bone at 16s 6d. There are plenty of other grills, from lamb cutlets 7s 6d upwards, and Dover sole 13s 6d, scampi 10s 6d fried, 12s 6d meunière or Provençale, trout 10s 6d. Half a dozen *cuisine Française* specialities as well, from 12s 6d to 19s 6d. Start with home-made minestrone 2s 6d or onion soup 3s 6d. Finish with home-made sweets, sherry trifle 4s 6d or fruit pie 4s 6d. Gaelic coffee is 6s; Cona coffee 2s 6d is included by the cover charge. Plenty of respectable wines between 17s 6d and 30s the bottle, or 2s the glass. Average bill for two: about £3 15s to £4

OLD WHITE HART, The Terrace, Barnes, SW13. Opening times 10.30-2.30 and 5.30-11 Friday and Saturday, closing half an hour earlier other nights. Background music and speak-for-yourself is landlord John Lockwood's views on pub life. He also advises sticking a couple of pints in your pockets to drink outside during the race, which it is his privilege to do. "You mustn't throw the bottles in the river," he cautions. For food there are salads, cheese to chicken 2s 6d to 5s, hot steak pies 1s 6d, sandwiches 1s 6d to 2s 6d

SHIP, Ship Lane, Mortlake, SW14. Opening times: 10.30-2.30 and 5.30-11 Friday and Saturday, closing half an hour earlier other nights. Directly opposite the Boat Race finish. There's been an hostelry here since the days of Good Queen Bess, when it was called the Hart's Horns, and 100 years after that it became the Blue Anchor. The present building is Georgian. Mealwise – sandwiches only, 1s 6d and 2s. Private parties can also book the private and *de luxe* dining room, where Watneys directors lunch each day. But that won't cost less than 30s a head, plus wine. Choose your own menu, of course

DORCHESTER, Park Lane, W1. MAY 8888. Booking essential. Grill Room, 12.30-3 and 7-midnight. Terrace Room, 12.30-3 and theatre dinners from 6 pm. The bands start playing at 8.30 and end at 1.30 am. Resident melody-makers: Albert Marland's Music and Keith Silver's Group. Menus are the same in each room – only no dancing in the grill, of course. *Très, très* French. *Très, très luxeux*. Menu has *the* great virtue of translations, telling you, for instance, that *macaroni gratine jetée promenade* is macaroni with Mornay sauce and mushrooms, and chicken in cream sauce. Inevitably *Le silverside à l'Anglaise* sounds a bit comic. Enormous variety, from a cold consommé flavoured with celery in jelly to chocolate waffle with vanilla ice-cream and chocolate sauce (in French, by the way, that's *gaufre au chocolat*). There are half a dozen specialities each day at each meal, around 17s 6d. Wines are 17s 6d and 19s 6d a carafe, Mateus Rose 25s a bottle – all good value. Evening out for two, not including the tips to doorman and cloakroom attendants and waiters: from £5, but shouldn't be more than £6. (NB. The Dorchester accepts no credit cards at all.)

AROUND TOWN

ASHOKA INDIAN RESTAURANT, 22 Cranbourn Street, WC2 (**TEM 5936**). Pleasant and comfortable Indian restaurant, open every day from noon to midnight, and serving at any time. Their set lunch (main dish and sweet) is 7s 6d; set dinner (soup, main dish, sweet) 11s 6d. More adventurously: chicken curries, including a very good and quite scorching *vindaloo*, cost round 7s 6d. Lamb curries, including a very good and mild *korma* (with extra spices and yoghourt) around 6s 9d. *Biryanis* and *palaos* 6s to 9s. Encouraging variety of condiments. Excellent lagers. Helpful attentive waiters. Bill for two large men: about £2

BROWNS HOTEL, entrances in Albemarle and Dover Streets, W1 (**HYD 6020**). Tea served in the lounge 4-6 every day, at 6s 6d a head – up from 6s just before last Christmas. Utterly draughtproof armchairs, swift waiters, dainty sandwiches, brown - bread - and butter-and-jam, slightly heavy English-style cakes and eclairs and lashings of tea. Very English tea-drinkers. Americans love it. Not much to overhear. Taxi situation after tea: often hopeless

VISIT A

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NIGHT LIFE

FIRST FIVE: 1 Annabel's. 2 Blue Angel. 3 Die Fledermaus. 4 Dolly's. 5 Pair of Shoes.

Systems, God bless 'em, those complicated devices that won't leave the gambler alone, could almost have been invented by casino proprietors. Certainly systems are responsible for the steadiest part of many casinos' income. Due, of course, to the icy fact that systems just don't work. If you have a system, of course you won't believe me, but for proof positive I suggest you first stand in a casino and watch a man operating his sure-fire scheme for breaking the bank. Sometimes he is up, sometimes he is down. But the average will show a loss.

To achieve that loss he will have spent hours of sweaty concentration, reams of paper, pencil stubs and probably aggravated his ulcer beyond repair. The system-masters, the dinner-jacketed gents in casinos, have seen it all. Predictably they have gallons of scorn for system operators.

Crockford's secretary, Captain Alan Black, delivered a blunt statement: "No system works in the long run." And although he will admit he has

Lady Caroline Townshend spent last week making paper flowers as decorations for the opening of the Black Sheep Club off Piccadilly.

a quaint idea that if the black comes up 20 times, red will come up the 21st time, he adds rather hastily, "I don't bet much anyway."

Jack Jarvis, general manager of the Knightsbridge Sporting Club, is equally blunt: "Systems are a lot of nonsense." But Mr Jarvis also offers some hints; he suggests the only system, if you can call it that, is to practise rigid self-control. Gamble until you have lost the £10 housekeeping and then go home. If you're lucky that night, gamble until you have won £10 and still go home.

Charlie Chester, who opened his new restaurant in his Archer Street casino last week, tells me he does have a system. It involves watching and trying to predict the jump of the ball at roulette. Mr Chester styles it "The Quarter Jump," but he admits he never uses his own money on the Quarter Jump method. "I wait until I've won some money and then gamble with that."

Now from systems to the Birdcage. One large birdcage, the property of Mr Paul Raymond of the Revuebar. In early September Mr Raymond will unwrap a second floor attraction at his bar, an enormous gilt birdcage which will cover the revolving dance floor and also act as container for the more athletic cabaret acts. Presumably customers will bring their own birdseed.

john viner

DINNER & DANCE

ANNABEL'S, 44 Berkeley Square, W1 (MAY 3558). 6.30 pm for drinks till late. Food from 7.45 pm. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). Opens 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance fee to members until 11 pm. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Food, *à la carte* about £1 per head. Discs, a different live group every night. Roulette 2s 6d min. Blackjack 5s. Chauffeuse available to drive well-known members home

BEACHCOMBER, Berkeley Street, W1 (MAY 7777), 5.30 pm-1.30 am. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 pm-midnight. Average £2 to £2 10s a head. Cocktails from 7s. Wines from 21s to £3. *Entertainment:* Three bands from 8 pm-1.30 am. Three vocalists

GROSVENOR HOUSE RESTAURANT, Park Lane, W1 (GRO 6363). 12.30 pm-3 pm, 7.30 pm-1 am. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 8d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 pm-1 am, excluding Sunday, to the Sydney Lipton Band, also Los Cinco Ricardos Group

HATCHETTS, 67 Piccadilly, W1 (HYD 1804 and 1871). Bars: 11 am-3 pm; 5-11 pm. Restaurant: midday 3 pm, 6.30 pm-2 am. Lunch and dinner *à la carte* only from 18s to £3. Wines – all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.15 pm-1 am. Currently: Bulldog Drummond and his Band

LA PALOMA, 103 Westbourne Grove, W2 (BAY 1910). 8 pm till midnight. Closed Mon. Membership 1 guinea men, 10s ladies. Entrance fee from 3s 6d weekdays to 8s 6d weekends. Entrance free for ladies Tues night. Small menu: Dinner approx 15s a head plus wine. Drinks at pub prices. *Entertainment:* Dancing to the Dominoes Trio featuring Ronny Hart on the Golden Trumpet. Occasional cabaret. Blackjack, roulette 2s 6d to £5. Supper licence till midnight

RENAISSANCE CLUB, 39a Harrington Road, SW7 (KEN 7761). 11.30 am-3 pm and 5.30 pm to 12.30 am. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 am. *Entertainment:* Dancing to a three-piece band

SPECTACULARS & CABARETS

ALLEGRO, Bury Street, St James's, SW1 (WHI 6767). 8.30 pm-2.30 am. Dinner £2 7s 6d. *Entertainment:* Dancing to 3 bands, cabaret, Harbour Lites

ASTOR, Berkeley Square, W1 (GRO 2366). 10 pm-4 am. Closed Sunday. One-hour cabaret, 1 am. Annual membership 1 guinea. No entrance fee but minimum food charge 1 guinea. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret till 26 March: The Karlins, Robby Royal, Los Ninos de Oro: from 28 March, Peter Norfolk, The Ellares Sisters, Zareda

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm, restaurant-cabaret room opens 10 pm, cabaret at 1 am. Annual membership 3 guineas, cover charge 5s a head after 11 pm. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 pm. *Entertainment:* Cabaret at 1 am. Till 26 March, Richard Stilgoe, The Jones Boys, Jenny Johnson. From 28 March, The Bonzos, Joy Marshall, John Wade. Dancing to two bands from 10.15. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

EDMUNDO ROS, 177 Regent Street, W1 (REG 7675 and 2640). 9.30-3.30. Cabaret at 1 am. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra

L'HIRONDELLE, Swallow Street, Piccadilly, W1 (REG 0362) [illegible] pm-4 am; 12-3 pm lunch. Shows at 2 pm, 10.30 pm, 1.30 am. Three-course dinner, dance, sho[illegible] 55s (Sat £3). Wine about £[illegible] 10s; whisky 4s 6d a measure. E[illegible]t in-ment: Floor-show, tw[illegible]nds, hostesses. Currently: [illegible]mmy Justice

MURRAY'S CABARET CLUB, Beak Street, Regent St[illegible] W1 (GER 4623 and 3241). 8 pm [illegible] am. Dancing till 1 am. Break[illegible]om 2 am to 4 am. Membershi[illegible]nea annually. Entrance fee [illegible] *à la carte* menu about £2 per [illegible] plus wine. Breakfast 12s 6d [illegible]ess service at 1 guinea for [illegible] girl joining the party. Wines [illegible]ous prices. Whisky £5 19s [illegible]ttle. Measure 4s. 10 per cen[illegible]vice charge. Dancing to tw[illegible]nds. Floor-show "Moonlight [illegible] Dew" at 10 pm and 1 am

OMAR KHAYYAM, 50 Cannon Street, EC4 (CIT 2660 and 7363). Midday to 3 pm and 6 pm to 2 am. No membership fee. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks, sold by miniature, 8s 6d. Middle Eastern and Continental menu with selection of 30 to 35 *hors d'oeuvres*. *Entertainment:* Dancing 8 pm to 2 am. Cabaret and Belly Dancing at 9.30 pm and 12. No parking problems in the City at night

SHOWBOAT, Lyons Corner House, Trafalgar Square, WC2 (WHI 2781). 8.30 pm to 1 am. Closed Sun. Lavish floor-show at 10.30 to 11.40 pm. No membership, cover or admission charge. 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 pm to 10.30 pm and 11.40 pm to 1 am. Currently appearing: Davy Kaye, Raphael and his Model

THE SOCIETY, 40 Jermyn Street, SW1 (REG 0565). Zodiac Bar open 5.30 pm. Restaurant open 7.30 pm-3.30 am. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. Gypsy violinist, Sheila Monroe, with cabaret, dancing

DISCOTHEQUES

CHALET SUISSE, 74 Charlotte Street, W1 (MUS 0036 and LAN

'op singer Jimmy Justice is in cabaret at L'Hirondelle

325). 8 pm to 2 am including unday. Membership 1 guinea. ntrance fee from 5s weekdays 10s weekends. Swiss cuisine. inner approximately £1 a head. pirits 3s. Beer 2s 6d. *Entertainent:* currently, Eddie Dushan. iscothèque dancing, blackjack, oulette. Pferdestall (downstairs), ancing to Do Re Mi Trio with wen Dolen

LUB CONCORDE, 37/39 Oxford treet, W1 (GER 7945). 7.30 pm midnight every night except onday. Annual membership: 10s ntlemen, 5s ladies. Entrance fee om 3s 6d to 8s 6d. No food, popur prices. *Entertainment:* discoèque dancing, roulette

CLUB EUROPA, 251 Finchley Road, NW3 (HAM 5437). 8 pm till midnight. Strictly European Club. Closed Mon. Membership, 1 guinea men, 10s ladies. Entrance fee from 3s 6d weekdays to 8s 6d weekends. Drinks at pub prices. No food. Licensed till 11 pm. Dancing

DIE FLEDERMAUS, 7 Carlisle Street, W1 (REG 5741). 8 pm-3 am every night. Membership: £1 a year men, 10s girls. Entrance fee: men 7s 6d, girls, Mon to Thurs free, Fri to Sun 7s 6d. Specialises in Scandinavian and German clientèle. Party night, Tuesday, all drinks 1s 6d. Dancing to discs and trio

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 25s, includes first drink. Whisky, sold by miniature, 12s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 am

THE IN-PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm till 4 am every night except Sundays. Annual membership 3 guineas. Entrance and first drink 25s, thereafter 5s. Entertainment: gambling, discothèque

LE KILT, 60 Greek Street, W1 (GER 6744). 8 pm-3 am nightly. Membership: boys £1, girls 10s, for three months. Entrance fee: boys 7s 6d, girls, Mon to Thurs free, Fri to Sun 7s 6d. Light meals at approx 10s a head. Drinks at pub prices. Entertainment: dancing to discs and some live groups. Gaming. Boule 2s 6d max stake

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10.30 pm-4 am. Annual membership 5 guineas. Entrance 10s members; £1 guests. Grills menu about £1 a head till 3.30 am. Drinks, single 5s. Bar closes 3 am, drinks stop 3.30 am. If the scene is right they revel on. *Entertainment:* Resident group, impromptu performances by famous clientele

GAMING

BLENHEIM, 4 Blenheim Street, W1 (HYD 2071). Midday-3 pm; 5.30 pm onwards. Bar closes at 11 pm. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

COLONY, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch midday to 3 pm. Gaming starts at 2 pm and closes when play ends. Membership, 2 guineas a year. American roulette, blackjack, craps, chemi-baccarat. Stakes vary from 2s to £100. Licensed restaurant, *à la carte* menu approximately £2 a head plus wine. Orchestra. Dancing from 9 pm till 3 am. Licensed till 3 am

CROCKFORD'S, 16 Carlton House Terrace, SW1 (WHI 1131). Bridge starts at 2.30 pm, 2s-£1 a 100; poker 5 pm, 10s-£4 a game; chemin de fer 9 pm, blackjack 10 pm. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

THE ESTABLISHMENT, 18 Greek Street, W1 (GER 8111). Gambling starts between 11 pm and midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 pm. Drinking till midnight in the gaming room. Food served 8 pm-3 am. Dancing on first floor Licensed until 3 am

FIVE HUNDRED SPORTING CLUB, 42 Albemarle Street, W1 (HYD 0287). Open 24 hours. Membership 1 guinea. Restaurant for inexpensive meals. Licensed till midnight. Luxurious intimate atmosphere. French roulette, blackjack, chemin de fer, poker. Stakes vary from 2s 6d to £50. Racing facilities

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Craps table. Minimum stake about 10s

PAIR OF SHOES, 21 Hertford Street, W1 (HYD 1801). Open 7.30 pm for dinner and gaming at 10 pm. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. No limit stud poker. Stakes go high, min 5s. Bar and restaurant facilities for members only

PALM BEACH CLUB, 30 Berkeley Street, W1 (HYD 6585). Opens 6.30 pm till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice, American roulette. Stakes vary, 5s upwards. Luxurious restaurant and bar adjoining gaming room. Three-course dinner 25s, four-course dinner 35s

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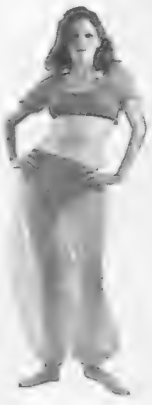

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DISCS

FIRST FIVE: 1 Broadway's Fair Julie, Julie Andrews (CBS 62018). 2 Monk Misteriosо, Thelonious Monk (CBS 62620). 3 Great Moments of Jazz, Newport Jazz Festival (RCA-Victor RD 7755). 4 The Fabulous Peggy Lee (Ace of Hearts AH 107). 5 The Four Seasons Sing Bacharach and Dylan (Philips BL 7687).

On 1 April, two years almost to the day since television producer Jack Good brought him over from America to appear in a Beatles spectacular, P J Proby leaves England. His work permit has run out, and he must be out of the country for at least six months before applying to return.

Meanwhile the American pop invasion of Britain gathers pace. Almost half the current top 50 records in this country are American; this weekend (25 March at Finsbury Park) a big tour opens topped by Roy Orbison and the Walker Brothers; due to arrive at any moment are Martha and the Vandellas, the Lovin' Spoonful, Lou Christie, Don Covay and many others. It looks as if, not for the first time in his life, Jim Proby has his career timed all wrong.

But if he had played things coolly he need not have had to go away for so long. The Ministry of Labour is comparatively easy to please in the way of obtaining a work permit (if you're a singer – musicians have different rules).

Roughly, the rule is that providing you get enough highly paid work in television or in cabaret, you can get a permit as of right. This effectively discourages the thousands of average-to-bad American cabaret singers, but allows all the chart-singers whom the public genuinely wants to see.

Providing these singers keep in work they can stay in this country indefinitely. There is just one proviso: they must have three months in every year away from Britain.

This is what Proby, foolishly, failed to do. He has had tours abroad, and visits back to America, but never for an extended period. Earlier this year he entered the San Remo song festival in the hope that he could break big on the European market. But he was eliminated too early to make an impact, And although he behaved impeccably while he was there, his image had preceded him.

Proby's future remains enigmatic. His biggest problem is that he has alienated so many of the people in a position to employ him – tour promoters, dance-hall owners, TV producers – that he has restricted the areas in which he can work. He has a good voice and genuine talent in putting over his personality; but his conviction that he is the greatest reaches Cassius Clay proportions. Too many of the people around him have pandered to this, instead of behaving like his current agent, Tito Burns, who tells him some home truths at every opportunity.

leonard levesley

RECORD REVIEW BY ANITA HARRIS

The Lovin' Spoonful. (Pye International. NPL 28069.) Do You Believe in Magic?

So when you turn the sleeve over, at the bottom left-hand corner it says A Kama Sutra USA Recording *(Come back you naughty* London Life *fans!) It's not that good! Lovin' Spoonful are an American Group who, dresswise, make the Pretty Things look like Fred Astaire in* Top Hat *(sorry Fred). There are many unheralded British groups who could show these Yankees a clean pair of heels. Have you heard the Trendsetters recording of Comin' home Baby? (NB EMI, there's your "A" side) Well this group in one single are more interesting and exciting than a whole bowlful of Spoonful.*

Petula Clark. (Pye. NPL 18141.) My Love.

Flipping through the composer credits you feel like raising the LP and saying "Down the Hatch" (Owch! sorry). Somewhere, just behind her epiglotis, there is a little jazz lady banging on Pet's tonsils and shouting "Let me out!" We Can Work It Out *is sung beautifully and Tony Hatch's arrangements now define a particular style of sound which runs through all the tracks. The LP is not as experimental as I would think she can afford to be now; for example the Julie London LP is full of musical surprises. Maybe the reason is time, I know that she dashed over from Paris and recorded the whole thing in three days. I know that because I had to put off recording my new single as a result, all of which just goes to show how impartial I am because I think she's great*

Little Richard. (Fontana. TL 5314.) Great Hits.

If anyone can still remember how to jive, then this is the one. This is my "LP to lose weight by" of the month; no health club should be without one

---

Julie London. (EMI. Liberty LBY 1281.) Feeling Good.

Boots are made for walking. Boots are also made for singing deep down in, as you can hear delightfully on this superlative set. I'm interested in the fact that to me, as a woman, she seems to ooze sex appeal. She looks like Gina Lollobrigida, and not only has she a control of her notes which all really fine singers have, she has conquered the most difficult thing of all, control of the air around her notes. This is my LP of

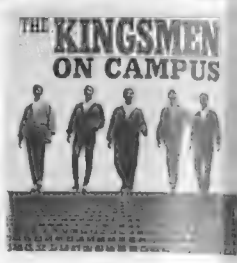
the month. It's worth buying if only to hear the incredible organ sound of Jack Wilson. The only true British organist who makes sounds like this is the great Kenny Salmon (about time someone did an LP with him too). My favourite tracks are Watermelon Man *and the coolest* Hello Dolly *ever*

The Four Tops. (EMI Tamla Motown. STML 11021.) The Four Tops Second Album.

Georgeous Tamla sound, Party LP of the month. Yes, the Motown sound has certainly got me as all you wonderful people who have bought my latest single Something Must Be Done *all know*

Vivienne Martin, Gerard Hely, Marion Grimaldi. (Pye. CCL 30172.) The Match Girls.

Every great musical has had great tunes. There are no tunes here of the Somethin's Comin' *or* Danced All Night *variety and for me the last musical in which Cockney was bearable was* Half a Sixpence. *To appreciate this LP you have to have seen the show and I don't think that's good enough.* I'm Getting Married In The Morning *was extremely important to the run of the plot but has succeeded splendidly out of*



context. The sa[me] can be said of all the real money spinner[s]. T[ony] Newley found [it] out with Stop The [Wo]rld. *Still, the cove[r] [l]ks marvellous on [s]ilk and Bill Ow[en] as lovely in* Son [of] Do-mov

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The Kingsmen [Li]ve. NPL 28068.) Th[e] [K]s-men on Campus

Once again I le[t] [m]e my battered s[ou]l British is b[ut] anyway a wh[ole] better. I don't [kn]ow this is genuine [col]-pus stuff, it [se]ems to me like canned [mu]sic, canned scr[eam]ing the whole [mid]dle should have be[en] left anyway. When [I] hear these fiddly bit[s] of organ trying [to] their way thr[ough] the rest of this gr[eat] lot of wails it m[akes] you realise how go[od] the Beatles like the Small [Faces] are

---

Esther Ofarim. [Ph]ips. BL 7690.) Is [Re]ally Me?

Super-talented [Esther] of the folk duo. [She] has a marvellous [voice] like quality in [her] voice which is pa[rti]cularly effective on t[he] like Somewhere. The [arra]ngements by Bo[b] Scott are dazzingly [good] I recommend this to [ev]ery-one who wants to [be] in at the beginning

TELEVISION

FIRST FIVE: 1 The Seagull, Sun (BBC-2). 2 My Name is Barbra, Sat (BBC-1). 3 The Deep Blue Sea, Sun (BBC-1). 4 The Battersea Miracle, Sat (ITV). 5 The Wind Cannot Read, Sun (ITV).

London, as we all know, has more of everything than anywhere else in Britain, from pubs to dairies, prostitutes to Salvation Army girls. And within the next few weeks, Londoners are to have another dubious honour: that of being wooed by more ITV serials than the rest of the country.

Rediffusion, the weekday ITV contractors, already screen *Coronation Street*, *Emergency – Ward 10*, and *Crossroads*, along with the other regions. Soon the camp antics of *Batman* and the tingling chlorophyll freshness of Anglia's *Weavers Green* (all about a vet and his Ambridge-Archers type ambience) will be added to the armoury.

And then, of course, there is *Peyton Place*, bringing the probable mid-1966 total to six soap-operas, or a round dozen serial episodes on London television, each and every week.

Rediffusion, only one of the "big four" ITV stations to find room for *Peyton Place*, would appear to be kinky for serials. "We took *Peyton Place* because it was a rattling good bit of watching," says a Rediffusion minion, with stitched-in defiance. But ABC, Granada and ATV do not agree. The official party line is that they have no time to screen *Peyton Place*. At least one Granada man has let it be known that if brain-rot must go out, it should be British to its rotten core.

Yet the smaller ITV regions – which bought *Peyton Place* months before Rediffusion got the idea – find it a huge draw. The programme takes top place in the TAM ratings for the farming-mining-industrial audience of Television Wales and West. It also does well in the North-East (but the placing of the BBC puppet piglet, Pinky & Perky, at fifth position there, indicates an audience of eccentric, far from mainstream, tastes).

It is the commercial prudery of *Peyton Place* which annoys many professional ITV figures. The wretched Grace Antoinette Jeanne D'Arc de Rebetigny Metalious would not recognise the emasculated version of her novel.

Michael Kyros – in the book – became Michael Rossi for TV, because who wanted a damn *Greek* as a hero, anyway? Connie Mackenzie kept a "Thrifty Apparel Corner" under Metalious, but ascended to a bookstore for the tepid screen.

peter magnus

Among the National Theatre Company players defecting to TV comedy: Robert Lang and Robert Stephens in ABC's "Armchair Theatre Comedy Season" on 23 and 30 April respectively.

Gemma Jones, daughter of actor Griffith Jones, plays Nina and Robert Stephens, Trigorin, in BBC-2's production of "The Seagull" by Anton Chekhov, to be transmitted on Sunday, 27 March

WEEKEND VIEWING

All programmes subject to change with the Election

SATURDAY 26 MARCH

Armchair Theatre Comedy. Wolf Mankowitz's *The Battersea Miracle*, in which Charlie Drake plays a circus clown who discovers a talking flea. ITV, 10.10 pm

Grandstand covers the Grand National and the Oxford-Cambridge Boat Race. BBC-1

Evening Western: *Tumbleweed* stars Audie Murphy and Chill Wills. A young scout, accused of deserting a wagon train, clears his name with the help of a remarkable horse. BBC-1

My Name is Barbra: *The Barbra Streisand Show*, imported from America and previously shown on BBC-2. BBC-1

The Andy Williams Show: This week's guest stars are Richard Chamberlain (alias Dr Kildare), Hayley Mills, and the Osmond Brothers. BBC-1

Recorded highlights of Rugby Union match. International Wales v France. BBC-2

Second in the *Mild and Bitter* series. Peter Jones and June Whitfield are the resident cast: Anita Harris and Selina Jones the guests. BBC-2

Thank Your Lucky Stars. Jim Dale hosts Cliff Richard and the Shadows, Dusty Springfield, Janie Jones, Tim Thomas, Billy Joe Royal, and Dave Dee, Dozy, Beaky, Mick and Tich. ITV

The Net, film starring Phyllis Calvert, Robert Beatty, Herbert Lom. Directed by Anthony Asquith. A strong security net protects the research station where a revolutionary jet plane has been built. ITV. 7.50

The Arthur Haynes Show: A new light entertainment series starting this week, and stars Dermot Kelly, Tony Fayne. This week's guest star: Graham Stark. ITV. 9.20

SUNDAY 27 MARCH

Episode 11 in the David Copperfield serial, *'Umble Aspirations*, in which David is angered by false humility and surprised by Betsy Trotwood's revelation. BBC-1

Feature film: *The Deep Blue Sea*, the story of the illogical love of a married woman trapped between the devil of infidelity and the deep blue sea of fear. From the play by Terence Rattigan, it stars Vivien Leigh, Kenneth More, Eric Portman and Emlyn Williams. BBC-1

The third in a series of Rachmaninoff concertos: Piano Concerto No. 3 in D minor, played by the Dutch pianist, David Wayenberg. Ravel's *Mother Goose Suite* is also on the programme and is played by the London Symphony Orchestra, conducted by Istvan Kertesz. BBC-1

Dr Finlay's Casebook. This week's episode: *No Subsidy for Sin.* BBC-1

Theatre 625 presents the second in their series of Russian plays: Chekov's *The Seagull*, starring Pamela Brown, Robin Phillips, Robert Stephens. Directed by Alan Cook. BBC-2

The Opinion Makers: Lord Francis-Williams talks to Sir Hugh Greene, director-general of the BBC. ITV. 2.15

Afternoon film: *The Wind Cannot Read*, the bittersweet story of a young officer's love for a beautiful Japanese language instructor, from the best-selling novel by Richard Mason. It stars Dirk Bogarde and Yoko Tani. ITV. 3.30

Danger Man episode: *The Paper Chase*, stars Patrick McGoohan and Joan Greenwood. John Drake's efforts to retrieve classified secret papers stolen from a friend lead him into great danger (what else?) in Rome. ITV. 7.25

The London Palladium Show stars the Danish folksingers Nina and Frederik. ITV. 8.25

Evening film: *The Bribe*, stars Robert Taylor, Ava Gardner and Charles Laughton. A government agent sent to an island fishing village off the coast of Central America to track down war surplus racketeers becomes involved with his two main subjects. ITV. 9.25

SPORT

For the boat race on Saturday, Putney Council have painted the railings on the Surrey side of the bridge light and dark blue – a pitiful reminder of the last of Britain's archaic tourist-eye-view sports. You might call it instant Oxbridge education for the price of a rosette.

White-track-suited crews-in-training make the rest of the oarsmen look inferior – even if they aren't. "Scarves off," orders 9-stone cox I A B Brooksby. The bloom of youth is still on the crew's cheeks. But they don't talk; only obey. The minds are on *the* big day. The tow-path is full, and John Snagge reels out his usual patter: "In . . . Out . . ." Barnes Bridge. Mortlake Brewery. Cambridge's crew are stencilled on a large piece of cardboard on front of half-sized bus.

Many-coloured blazers hang from luggage racks shrouded in transparent bags. Old men in light-blue caps peer from the boathouse and squat in the following launch. Two launches follow the boat back into the murk of Hammersmith – but there is nobody watching. One supporter nods

Ice hockey is back in London this weekend at the Empire Pool, Wembley. when the Lions play Fife Flyers.

and walks misty-eyed away past nostalgic boat-builders recalling "By Appointment to the late King George V."

Last year Oxford won the boat race by four lengths. Back them this year.

In a pub up the Fulham Road, where nonentities seek celebrities, Jimmy Hill, bearded ex-Fulham player now Coventry City manager, recalls the effect of the river on Fulham. "When Frank Osborne signed Johnny Haynes," he says, "everyone was after him – Spurs, Arsenal, Chelsea. He thought he'd impress Johnny and his parents, so he walked them across to the terraces that back on to the Thames. They hoped they'd see rowing eights and sailing yachts at full tide, but the tide was out and all they saw was mud. Johnny signed, though."

Now he "talks" football as a manager. His team has just beaten Crystal Palace by the odd goal. Superstition. They always stay at the same hotel if they have previously won from there. Hill is technical adviser to BBC-tv's Soc-Opera *United*. The series has been universally lambasted. Bristol City's manager, Fred Ford, has been telling me that the "players" look too fat, while Danny Blanchflower has written it off in a column.

michael wale

The two crews - Oxford (top) and Cambridge (above) - practising for Saturday's Boat Race from Putney to Mortlake at 4.15 p.m. (Train from Waterloo, or District line, to Putney)

ASSOCIATION FOOTBALL

FA Cup. Quarter Finals

Chelsea v Hull City. Stamford Bridge. Sat 3 pm (District Line to Fulham Broadway, then short walk.) Chelsea struggled to beat Third Division Shrewsbury in the last round. Hull are top of the Third Division and not to be underrated. By the way, the least Chelsea players could have done against Shrewsbury was to line up and clap them off the field for their efforts. And the club are still treating spectators with disdain. I repeat: Does someone have to die before Chelsea wake up to their responsibilities?

First Division

Arsenal v Newcastle United. Highbury. Sat 3 pm. (Piccadilly Line to Arsenal.) The Eastham controversy continues. Yet when manager Wright brought him back the side lost at home to Everton

West Ham v Fulham. Upton Park. Sat 3 pm. (District Line to Upton Park.) Fulham's cliff-hanging fight for survival continues

Second Division

Charlton v Crystal Palace. The Valley. Sat 3 pm. (Trains to Charlton from Charing Cross or London Bridge.) Charlton's fight for survival, too, but it looks better odds on them than poor old Fulham

Third Division

Queen's Park Rangers v Millwall. Loftus Road. Sat 3.15 pm. (Metropolitan Line to Shepherd's Bush and short walk. Or Central Line to White City.) Despite Chelsea's cup game, this is London's match of the day, as two promotion teams clash

Inter Cities Fairs Cup. Fourth round, 2nd leg

Chelsea v TSV Munchen 1860. Stamford Bridge. Tues 8 pm. (District Line to Fulham Broadway, then short walk.) London's match of the week. At last emotion is seeping into Stamford Bridge as Chelsea fight their way through European competition

RUGBY UNION

International. **Wales v France.** Cardiff Arms Park. Sat 3 pm. (Trains 9 am or 10 am from Paddington to Cardiff.)

Royal Navy v Royal Air Force. Twickenham. Sat 3 pm. (Trains to Twickenham from Waterloo. Or District Line to Richmond, then bus 73 from Richmond Police Station.)

Blackheath v Bedford. Rectory Field, Blackheath. Sat 3 pm. (Train to Lewisham Junction from Charing Cross, then bus 89 to Sun-in-the-Sands.)

London Irish v Harlequins. The Avenue, Sunbury-on-Thames. Sat 3 pm. (Train from Waterloo to Sunbury. Green Line coaches 718, 725.) London Irish, showing belated signs of recovery, might surprise Harlequins

Richmond v Bath. Athletic Ground, Richmond. Sat 3 pm. (District Line to Richmond. Or train Waterloo-Richmond. Turn right outside station, then short walk.)

Rosslyn v Bristol. Priory Lane, Roehampton. Sat 3 pm. (District or Piccadilly Line to Hammersmith, then buses 72, 73. Train Waterloo-Barnes, then bus 37. Green Line coaches 714, 715, 716, 716a.) London's match of the day as Bristol, England's top team of the season, come to town

RACING

Mixed meeting. Liverpool. Sat 2 pm. (Trains from Euston to Liverpool. Ring EUSton 7070 for details of racing specials.) Grand National: 3.15. Steeplechase of the year. My tip: Forest Prince EW

FLAT RACING

Lingfield. Sat 2 pm. (Trains from Victoria and London Bridge to course. Jockeys to follow: A Breasley, R Hutchinson, J Lindley, L Piggott, G Lewis, D Keith

Alexandra Park. Wed 2 pm. (Northern and Piccadilly Lines to Finsbury Park, then buses 212, 233.) Jockeys to follow: [illegible]sley, Piggott, Keith, Hutchinson [illegible]ercer

STEEPLECHASING

Sandown Park. Tues 2 pm. Royal Artillery Meeting. (Trains from Waterloo to Esher.) All 'chases, no hurdles

Plumpton. Mon 2 pm. (Trains from Victoria to Plumpton 18 mins past hour)

Folkestone. Thurs. (Trains from Victoria to Folkestone.)

POINT-TO-POINT

Enfield Chace. Holly Hill Farm, Enfield. (Piccadilly Line to Turnpike Lane. Green Line coach 715.) London's "local" hunt hold their annual races. Relay of the Grand National commentary during meeting

BADMINTON

All-England championships. Empire Pool, Wembley. Fri 6 pm. Sat 2 pm. (Bakerloo or Metropolitan Lines to Wembley.)

SWIMMING

British Universities Sports Federation championships. Crystal Palace National Recreation Centre. Sat and Sun. 2.30 pm. (Trains from Victoria and London Bridge to Crystal Palace. Or Waterloo, change at Clapham Junction.) New bar just opened. Restaurant facilities. No dogs allowed in Centre. The Centre has one of its few Open Days. Sun 2 pm. Admission free. Walk round and see several sports celebrities practising

KART RACING

Brand's Hatch. Sun 12.30 pm. National Kart Races

FENCING

Senior Schoolgirls' championships (electric foil). Sat. All day: AFA HQ, 83 Perham Road, West Kensington. (Piccadilly Line to Baron's Court. Or District Line to West Kensington.) Sun. All day. Amateur and professionals sabre tournament (Cole Cup). AFA-HQ

SUNDAY, SWEET SUNDAY

An eminent psychiatrist recently said that "By sacrificing herself for hours and producing gargantuan feasts each Sunday, the mother is playing the role of high priestess in a love ritual." But why not sometimes give the "high priestess" a change. Take her out! But where? We asked five well-known people for their choice of out-of-town eating houses.

CLEMENT FREUD

For this particular "bon viveur," eating out on Sundays depends on the state of his weight. When he is worried about it, he packs his five children into a car and makes for London Airport, where the sight of all those planes coming and going takes his mind off the fact that he is only having a salad. When he's feeling thinner, he likes to drive out to Aston Clinton in Buckinghamshire to THE BELL, which he recommends for the excellent food, the best wine list (probably) of any hotel outside London.

To get there: About 34 miles from London, going via Chalfont St Giles, Amersham and Wendover, and from there following signposts to Aston Clinton. Journey should take about 1 hr. 15 min.

The food: A la carte, menu which includes (on Sundays) excellent roast beef plus full trimmings for 11s 6d, and recommended specialities like guinea-fowls smitaine (14s), *entrecôte marchand de vins* (15s), and baked gammon with madeira sauce, pineapple and sultanas (10s 6d). What makes it all so reasonable is that fresh vegetables are included. First course speciality is Pell Inn Smokies – young haddock sent specially from Scotland, flaked off the bone and served in cocottea with cream and white wine (4s 6d). Over 300 wines on list, starting off at 15s a bottle. Lunch should work out at approximately 30s per head, with wine. Advisable to book beforehand. Telephone number is: Aston Clinton 384.

MAXINE AUDLEY

Miss Audley likes to take her 11-year-old daughter swimming on fine Sundays and likes the BURFORD BRIDGE HOTEL near Dorking, where it is possible to have a first-class lunch first and then spend the afternoon in the open-air swimming pool, which is set in lovely grounds and is rarely overcrowded. She also recommends the teas served at the hotel, "because of the delicious home-made pastries."

To get there: About 40 min. from London via Kingston-by-pass. Hotel is on main road, at foot of Boxhill, about 2½ miles this side of Dorking.

The food: International cuisine. *Table d'hôte* Sunday lunch at 21s; dinner at 17s 6d. *A la carte* menu with specialities like *Fondue Bourginon* (22s 6d), supreme of chicken Burford Bridge (breast of chicken poached in white wine with lobster and shrimp sauce) 21s 6d. Also specialist "starters" like Taramasalata (7s 6d) and *Petites Rouchées Hollandaises* (puff-pastry cases filled with poached fresh salmon in *Hollandaise* sauce with poached oysters), 12s 6d. Lunch should work out about 30s per head, excluding wine. Swimming pool: 12s 6d for adults for whole day (8s for afternoon) and half-price for children.

ROBERT KEE

This famous television journalist likes to do nothing on Sundays and tries, unsuccessfully, to avoid the Sunday papers. Occasionally ventures out of town to see his 16-year-old daughter, who is at school in Surrey, and likes to take her to THE WITHIES INN at Compton, which he describes as being "truly Olde English with all the brass and oak beam trimmings," surrisingly run by a Frenchman.

To get there: Via Guildford by-pass on the A3 and not far from the Cathedral on the B3000 to village of Compton. The inn is about a quarter of a mile past the village. Journey should take about one hour.

The food: A la carte only. Specialities include charcoal grilled steaks, home-made ham, giblet and egg pie (8s 6d), and steak, kidney and mushroom pie (8s 6d). Cold food only in summer, but this is well above average and includes fresh whole lobsters and an excellent sea-food salad at 15s 6d. On fine days you can eat in the garden. Excellent wine list – wines served in silver goblets and beer in Stuart cut-glass mugs. Very small, intimate dining-room, with only six tables: so advisable to book. Telephone number: Godalming 1158.

ELIZABETH DAVID

Like fellow-gastronome Clement Freud, Miss David also picked THE BELL at Aston Clinton as one of her favourite out-of-town eating haunts. But also strongly recommended THE WHITE HART at Fyfield, on the border of Oxfordshire and Berkshire, which opened as a restaurant just six months ago and has already won a first-class reputation for its cooking. The White Hart is a 15th-century inn, owned by St John's College, Oxford, who recently spent £30,000 on restoring it to its original condition. Situated in a lovely medieval village.

To get there: Go via Henley, Wallingford, Abingdon. Fyfield is about six miles from Abingdon on the A420.

The food: Set Sunday lunch at 12s 6d. Dinner at 18s 6d. Short *à la carte* menu with choice of six main dishes, including specialities like Scampi Fyfield (scampi in cream with mushroom sauce), home-made terreine, which you can buy to take away. Should be able to get away with under £1 per head *à la carte* menu, excluding wine. Wines from 18s 6d bottle. Individual cooking, so you might have to wait for lunch, but pleasant to have a drink first in the bar or in the garden. Necessary to book. Telephone number: Frilford Heath 258.

CAROLINE NICHOLSON

This well-known journalist/teacher/psychotherapist likes to take her two-year-old daughter to the Zoo at Regent's Park on Sundays and often has lunch in the restaurant there "because they cater specially for children, providing high chairs and small portions of food." When she gets itchy feet for fresh country air, she likes to drive up to Minster Lovell in Oxfordshire and lunch at THE OLD SWAN, which is a lovely old 14th century inn situated in a beautiful Cotswold village, with the River Windrush visible from the dining-room.

To get there: About 2½ hours from London, leaving on M4 to Henley, Oxford, and on A40 to Witney. Turn right off A40 about two miles past Witney.

The food: Table d'hôte menu at 14s 6d or 16s. Extensive *à la carte* menu with specialities, including Steak Luis "made to a secret recipe" at 19s 6d, chicken spitane (chicken served with very piquant sauce) at 19s 6s, and *veal Portugaise* (escalopes of veal with aubergines and cheese sauce), 19s 6d. Good wine list, starting at 17s 6d a bottle. *A la carte* meal should average 25s without wine. Essential to book. Telephone number: Asthall Leigh 614.

EXHIBITIONS

BRITISH THEATRE MUSEUM, Leighton House, 12 Holland Park Road, W14 (WES 3052). Until end Mar: 60 Years at The Aldwych. Costumes, Properties, Photographs, Playbills. T, Th, Sat: 11.0-5.0 pm

COMMONWEALTH INSTITUTE, Kensington High Street, W8. Ghana Exhibition. A new permanent show revolving around the cocoa industry; the Akosombo dam on the Volta, the complex of power based on it, the new harbour at Tem and the panoply of chieftancy. Designed by James Gardiner

SCIENCE MUSEUM, SW7 (KEN 6371). Until 28 Feb: The Mercury Space Capsule Freedom 7, in which Commander Alan Shepard Jr made the first manned Mercury flight on 5 May, 1961. 10.0-6.0. Sat: 10.0-5.0

WELLCOME MUSEUM, 183-193 Euston Road, N1 (EUS 4688). Until Mar: To commemorate the 150th anniversary of Waterloo. Includes Napoleon's tooth brush and the medicine chest from the Victory. M-F 10.0-5.0

NEW HORTICULTURAL HALL, London. Bio-Medical Exhibition & Symposium. 28-31 Mar

PRIMAVERA, 149 Sloane Street, SW1 (SLO 5779). Until 2 Apr: Pottery by Bernard Leach. M-F 9.30-5.30. Sat: 9.0-10

NATIONAL BOOK LEAGUE, 7 Albemarle Street, Piccadilly, W1 (HYD 9001). Until 2 Apr: An interesting collection of dictionaries and encyclopaedias, old and new. M-T 11-0-6.0. Th: to 8.0. Sat to 5.0. Admission free

MERMAID THEATRE, Puddle Dock, Upper Thames Street, EC4. In the foyer, the work of Adrian Vaux, costume and set designs

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 24 Mar: Aspects of Graphic Art – Goya. 3.0
F 25 Mar: Magna Carta (illustrated). 3.0
Sat 26 Mar: European Society A.D. 400-1150. 11.30
M 28 Mar: Persian Painting (illustrated). 3.0
W 30 Mar: Drawings by Watteau (illustrated). 11.30

GERMAN INSTITUTE, 51 Princes Gate, Exhibition Road, SW7 (KEN 3648). Th 24 Mar: Faust and Don Quixote. Denis Brass. 8.0
W 30 Mar: The Cheddar Caves and Avon Gorge. 3.0

ICA, 17-18 Dover St, W1 (GRO 6186). T 29 Mar: Should Art Be Disposable or is the Eternity a Bore? Edward Lucie-Smith. 8.15

LSO CLUB, Chelsea Polytechnic, Manresa Road, SW3 (FLA 6421). F 25 Mar: Georg Solti interviewed by William Mann. 7.30
T 29 Mar: Camouflage. 3.0

ROYAL SOCIETY OF ARTS, John Adam Street, WC2 (TRA 2366). W 30 Mar: Science and Longevity, Alexander Comfort. 6.0

SCIENCE MUSEUM, Kensington, SW7 (KEN 6371). Sat 26 Mar: Space Travel, Victor Wall. 3.0

TATE GALLERY, Millbank, SW1 (TAT 4444). Th 24 Mar: Gainsborough's Portraits, Evelyn Meetham. 3.0
T 29 Mar: Modern Constructions, Laurence Bradbury. 3.0

WALLACE COLLECTION, Manchester Square, W1 (WEL 0687. F 25 Mar: Boulle, Miss McDonald Taylor. 2.30

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PROPERTY

What are mansion flats? Built mostly around the turn of the century and usually before the First World War, their architects managed uniquely to look backwards to the 19th century (for spaciousness) and forwards to the 20th century (for convenience).

You can tell them a mile off; they often take up a whole block or even square, their architecture is usually ornate and tends to dark red brick, there are a multitude of large windows, a wide sweep of steps and an atmosphere of quiet elegance. Inside, mansion flats are large, in that the number of rooms is lavish – six, seven or eight rooms plus kitchen, boxroom and two bathrooms are not unusual; and the rooms themselves are spacious – most have ceiling heights of 12 ft. and upwards (as opposed to the average these days of 9 or 10 ft.) and reception rooms of around 300 sq. ft.

They are solid and soundproof, and once you are inside you feel you are in a house, rather than a flat. Mr W G Stern, a director of the Freshwater Group of Companies, which owns and lets many mansion flats, says that they are popular because they encourage gracious living.

Harley House, that vast block between Marylebone Road and Regent's Park, was built in 1903 and extended in 1926. It contains 87 flats, most of which have views of the Park and staff quarters for a maid, as well as separate staff rooms elsewhere in the block. White, Druce and Brown (3 and 4 Great Marlborough Street, Oxford Circus, W1, MAY 2102) are the letting agents for Harley House, and they currently have several flats on their books. A typical one has two reception rooms, four bedrooms, two bathrooms, a kitchen and a utility room. The reception rooms are large – 17 ft. by 24 ft. 3 in. intercommunicating with 14 ft. 3 in. by 24 ft. 3 in., and there is gas-fired central heating, lifts and porterage.

Among the mansion flats currently on the books of the Freshwater Group (162 Shaftesbury Avenue, WC2: COV 1506) are a six-room, kitchen, and two-bathroom flat in Princes Gate Court, Knightsbridge; a seven-room, kitchen, and bathroom flat in Palace Court, Bayswater; and a five-room, kitchen and bathroom flat in Carlisle Mansions, Victoria – one of 85 of varying sizes in the block.

The rents of mansion flats, ranging as they do from around £650 exclusive, upwards, are never exactly cheap. But they don't linger on estate agents' books.

angela ince

Harley House contains 87 flats, most of which have views of Regent's Park.

Carlisle Mansions, Victoria, has 85 flats – a haven of quiet in a busy neighbourhood

ON THE MARKET

Shortly coming on the market are flats in a development of Clarence Terrace, Regent's Park. Clarence Terrace was built in 1823 to designs by Decimus Burton, and was designed, to quote the brochure put out by the developers (Dolphin Development Co Ltd), for "the distinguished, the successful and the wealthy, for substantial families who could maintain fine carriages, curricles or phaetons in which to drive round the park." Curricles and phaetons are no longer with us, but the distinguished, the successful and the wealthy still are, and no doubt some of them will find their way to these flats.

There are 47, ranging from a bed-sitting room with kitchen and bathroom, up to flats with five bedrooms, three bathrooms, two reception rooms, kitchen and private balcony, and costing from £9,250 to £36,000 for 99-year leases. Apart from the bonus of living on the edge of London's prettiest park, residents of these flats will live in very gracious style indeed.

Taking for granted large rooms, lifts, porters, central heating and constant hot water, other amenities include marble halls, garage space available, a lock-up storeroom with each flat, and well-designed kitchens that will include double stainless-steel sink units, split-level Moffatt cookers, waste disposal units, large refrigerators and a delivery unit.

The letting agents are Keith Cardale, Groves & Co, 4 North Audley Street, W1: GRO 3561.

The Harley Street area has changed very little since it was first developed around 200 years ago. The big houses are now mostly converted into flats and consulting rooms. A few new buildings have been put up, but there is little that an original resident would find different or surprising. One exception is in Beaumont Street, off Weymouth Street; here one side of the street has been entirely redeveloped to form 15 town houses. They are built on three floors, with a roof-garden and garaging for two cars, and have five bedrooms, three bathrooms, two reception rooms, a kitchen/breakfast room, and first-floor balconies. The sole agents are Elliott Son & Boyton, and they are offering 92-year leases at ground rents of £150 pa for either £23,750 or £24,250.

Selby & Co are to hold a particularly large auction at the London Auction Mart on 17 May. Among the properties will be a large house in Benthall Road, N16, being sold by order of Dr Barnado's Homes (who frequently find themselves left such properties in wills, and normally convert them into cash rather than trying to let them) and a major office, showroom and warehouse in Hackney Road. There are also industrial, residential and investment or redevelopment sites in Domingo Street, Dodd Street, Stepney and in Southend.

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something to say...

Pussies galore

I am astonished at Mr David Wynne-Morgan's vicious and unjustifiable attack on the splendidly high moral standards of The Playboy Club.

From his photograph Mr Wynne-Morgan would appear to be an extremely young man – and possibly an innocent one – who has not yet had time to study the night life of London. Had he done so he would surely realise that, far from being a new idea, the "untouchability" of The Bunny Girls is a wretchedly and depressingly old one.

I am a Charter Member (in good standing) of a number of distinguished London men's clubs such as The Raymond Revuebar, The Casino de Paris (Piccadilly Branch), The New Birdland ("Where a young lady may go unescorted and be completely at her ease"), L'Hirondelle ("Unique *Lunchtime* Entertainment"), and, of course, The Georgian Pussy Club (where I am waited on, not by a mere Bunny, but by a *Pussy*), and I would like to inform Mr Wynne-Morgan that when I visit these and other clubs – which I frequently do in the course of my work – I am *not* permitted to grab at a pretty ankle, or anything else that may be hanging about, and say: "What are you doing later, honey?" Any member wishing to make contact with a lady employee must take his chance on the pavement outside like any self-respecting Stagedoor Johnny has done since time immemorial.

Michael Pertwee,
Carlton Hill, W8

Traffic experiment

Quite often I drive through the centre of London late at night – some people might call it early in the morning – after doing a television or something at an out-of-town studio.

The journey from one end of Oxford Street to the other can take ages, even if there isn't another bit of traffic anywhere in sight. The problem is all those sets of traffic lights which set themselves permanently at STOP and then take their time acknowledging your existence before going to green.

On the Continent they have a great idea which cuts out all the unnecessary delays at night. There the lights blink in and out on amber in both directions and vehicles just slow down at intersections without having to come to a complete halt.

I wonder why this system has never been taken up in London? Perhaps the authorities think too many people would just ignore the winking lights and demand a right of way. Providing the normal red/amber/green sequence was used until about one o'clock in the morning, I think there is every justification for experimenting with the Continental idea from then until (say) six or seven.

Cilla Black,
Argyll Street, W1

● *Mystery footnote: Flashing orange lights have been operating, Continental-style, at the crossroads by the Old Bailey. "We know nothing about it," said the Ministry. "Ask the GLC." The GLC said: "There are no flashing orange lights."* Impasse.

Sour apples

There were three of us – three French journalists who had just arrived, tired and bad-tempered, from London Airport, early in the morning.

Our hotel explained that it was too late for your famous "breakfast," but told us to go to a near-by restaurant which would be open for some kind of food.

I agree, we slumped into the nearest chairs – it was cold outside and the restaurant was hardly warmer. The waitress eventually arrived and before we had time to say we wanted apple tart and coffee, we were told that no order could be taken before we had taken off our coats. Politely we shuffled to a standing position, taking off our coats and handing them to her. "The peg is over there!"

We were tired so we decided not to cross the room but keep them on the backs of our chairs. She still refused to serve us. "The management insists that all coats should be put in the cloakroom before sitting at a table."

We were so tired, so hungry, and so "fed up," as you say, that one of us found the strength to take the three coats to the pegs. We were then rewarded with our apple tart and coffee.

We left London the same evening, having had time for a sandwich at lunch-time. Is this a normal reception? It was the West End, and the apple tart was not good but extraordinarily dear!

Philippe de Font-Reau,
Rue Reamur, Paris 2e

Slender feet

I find myself a member of a new section of the underprivileged – the owners of slender feet. I have a pair of these, formerly regarded as of size 8. They are not deformed, nor calloused, nor bunioned; the arches are not fallen, nor the metatarsals collapsed. Yet I cannot get a pair of ready-made shoes to fit them.

I wear hand-made shoes which cost a bomb, and although they are very handsome I would still like to be able to buy me a pair of "Hush-a-byes" or a nice pair of sandals or beach shoes, just to feel like an ordinary normal being with ordinary enormous feet. Are narrow fittings universally unobtainable?

Robert Hilton,
Redgate Drive,
Hayes, Bromley,
Kent

"One in Twenty"

You describe my book *One in Twenty* as "a homosexual book." It is not: it is a book about homosexuality, and that is not at all the same thing – just as a book about madness is not the same thing as a mad book. Your description carries the implication that I am a homosexual. I am not, and would be grateful if you would correct this.

Bryan Magee,
Falkland House,
Marloes Road, W8

Round the clock

Isn't it about time our licensing laws were changed? Having just come back from a long visit to the Continent, it it even *more* frustrating not to be able to have a drink any time of the day or night.

It is barbaric the way some Englishmen rush to the pubs when they open, not necessarily because they are thirsty, but simply because they are intent on getting a sufficient amount of liquid down before closing time. There are more drunkards in the streets because of this desperate rush-drinking than there are abroad.

It would be more pleasant to sit and chat quietly over a drink, than fight through the forest of outstretched arms clutching empty glasses. And how ridiculous that a sober chap has to hang around a pub door looking like an alcoholic, when in fact he arrived three minutes early and merely wants a pint of beer.

Let's become civilised and have round-the-clock drinking.

Roger Clifford,
Vigo Street, W1

Small-minded

England needs to stop and take a long, cool look at herself. First, the entire, vast apparatus of journalism turns itself over to a child and her napkin. Blathering on about the shameful conduct of the magistrates, aghast at the separation of a mother and child, nobody thought to stop and look at the schoolmaster. True, the action of the court was open to criticism, but not so much for separating mother and child, as for not exerting its authority on the schoolmaster. Perhaps I am not far-seeing enough, but I fail to see the terrible risk involved in allowing a child to wipe its cutlery on its napkin!

We are rapidly becoming a nation of small-minded people when a schoolmaster can be allowed to get so triumphantly away with such a flagrant travesty of his role, which is the preparation of a child to face life.

Hot foot on this comes the case of a child being disqualified from a swimming competition, in which she had attained fourth place in a butterfly race, because the *rules* said "the legs must move simultaneously." The child had only one leg! The law is made by the people for the protection of the individual and not for his suppression.

Judith Simpson,
Ebury Street, SW1

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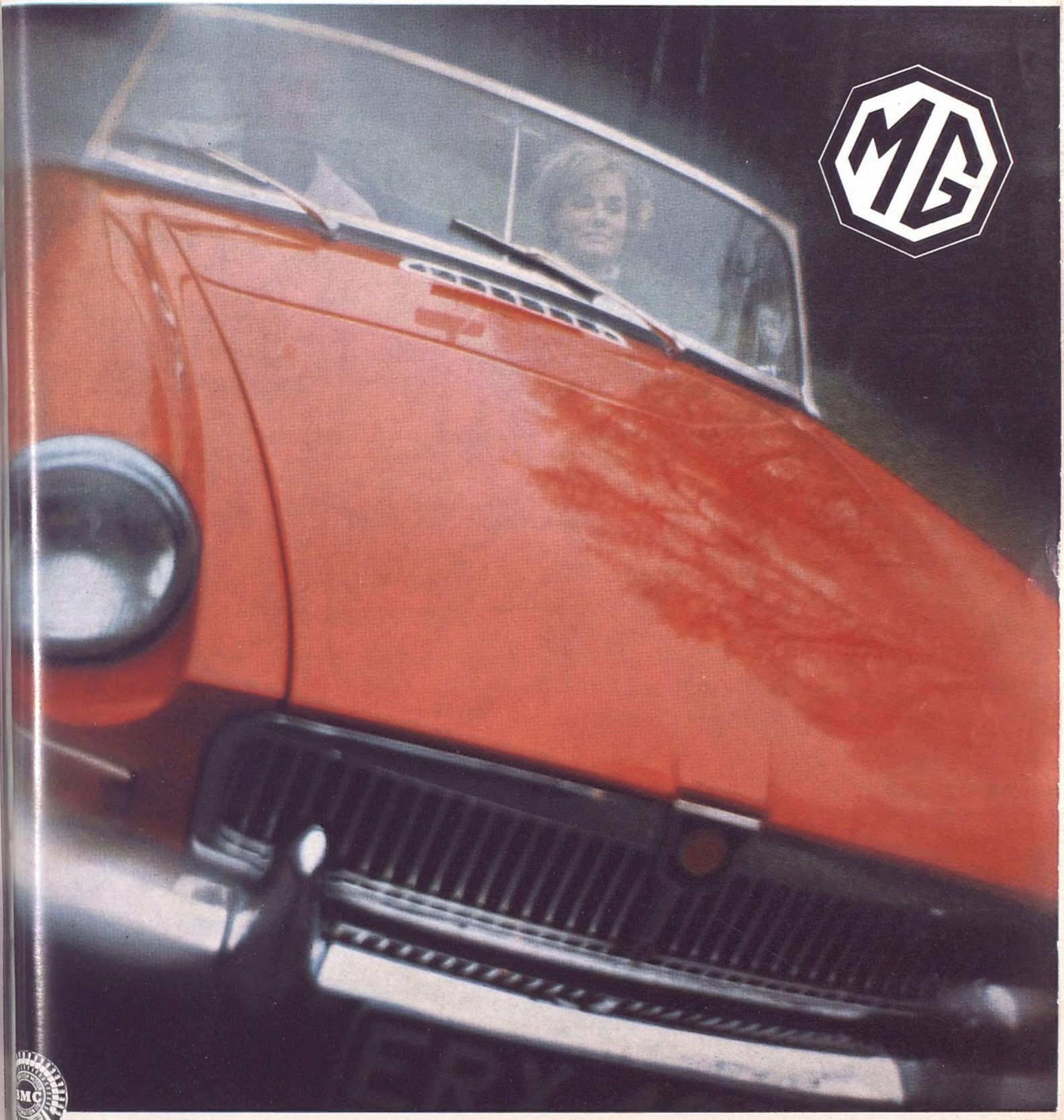

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